

# THE ART OF BESSIE LOWENHAUPT

ST. LOUIS PAINTER

THE SAINT LOUIS ART MUSEUM



**The Art of Bessie Lowenhaupt, St. Louis Painter** features 82 paintings and drawings primarily from two periods of Bessie Lowenhaupt's life when she was particularly active as an artist: the first period from approximately 1898 to 1910 and the second from 1958 to 1968.

Bessie Lowenhaupt (1881-1968) studied at The School of The Art Institute of Chicago at the turn of the century. Throughout her life, she continued her studies in St. Louis, honing her art through both art classes and repeated study of the challenges that held her interest. In all that she created, Bessie Lowenhaupt sought to describe the essential nature of her subject by expressing its representative forms. Her focus continually shifted, ranging from the broad overview of life in the city to the minutiae of birds enjoying a festive repast. For Bessie Lowenhaupt, art was everywhere, residing in the commonplace sights of daily life to still life models of the classroom.

The Saint Louis Art Museum has prepared this catalogue as the first publication to bring together the early and late works of a local painter whose modest scale and subject matter reveal an essence both true and inviting.



**THE ART OF BESSIE LOWENHAUPT,  
ST. LOUIS PAINTER**

*Joyce K. Schiller*

THE SAINT LOUIS ART MUSEUM

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## FOREWORD

While The Saint Louis Art Museum often focuses on the contemporary art of our world, we also have an interest in exploring contemporary art created in St. Louis. From the 1840s on, St. Louis has maintained an admirable tradition of support for and interest in the fine arts. We at The Saint Louis Art Museum are pleased to include among our roster of exhibitions on St. Louis artists **The Art of Bessie Lowenhaupt, St. Louis Painter**.

The initial impetus for this book and the concurrent exhibition came from the St. Louis community. A committee of citizens met to define their interest in such a project and even began to raise the resources needed to carry it through. Many people are to be thanked for this effort, none more than Ernest and Judy Stix, Morton and Mary Bearman, and Martin Schweig. Ernest Stix steadfastly sought funds from many Lowenhaupt collectors and patrons. Judy Stix kept track of many of Bessie Lowenhaupt's works throughout the years. Her files, which she freely shared with Joyce Schiller, were the source of much information. Morton and Mary Bearman helped to keep this project alive and in focus. Martin Schweig, Bessie's dealer, not only shared his memories of Bessie Lowenhaupt and his gallery files on her, he also generously donated his photographic services for the beautiful images which illustrate this book.

Many of Bessie Lowenhaupt's family and friends have also generously aided the accumulation of information, much of which eventually found its way into this book. At the head of this multitude, we would like to especially thank Cecile K. Lowenhaupt and Charles and Rosalyn Lowenhaupt for their enthusiasm, assistance, and commitment. Other family members, Alice Montgomery, Robert A. Lowe, Leigh Pratter, Ellen Zucker, and Robert Cronbach have all been wonderfully generous with their time, memories, and support.

Patronage for this project came from many of Bessie Lowenhaupt's friends and family, as well as from numerous people who wanted her name and work to be remembered. For this support we thank Mr. and Mrs. Jack C. Taylor, Mrs. Henry C. Lowenhaupt, Mr. and Mrs. Ernest W. Stix, Jr., Harry Edison Foundation, Mr. and Mrs. Ian D. Cramer, Mr. and Mrs. Eugene H. Buder, Mr. and Mrs. David W. Mesker, Emily Rauh Pulitzer, Martin Schweig, Jr., Mary and Morton Bearman, Mr. and Mrs. Charles A. Lowenhaupt, Mr. and Mrs. Leo A. Drey, Mr. and Mrs. George H. Schlapp, Mrs. Arthur B. Baer,



Robert M. Cronbach, Joy and Mel Dunkelman, Mr. and Mrs. Walter Gusdorf, Mr. and Mrs. George K. Hoblitzelle, Dr. Robert A. Lowe, Mr. and Mrs. I. E. Millstone, Judy and John Moss, Mr. and Mrs. Robert L. Rosenheim, J. Bernard Seelig, Mr. and Mrs. Robert K. Stix, Ellen and Henry Zucker, Marilyn and Bernard Edison, Hope and Julian Edison, Susan and Peter Edison, Michael H. Freund, Mrs. Natalie E. Freund, Peggy and Andrew Newman, Evelyn and Eric Newman, Mrs. Thomas S. Hall, Mr. and Mrs. Jerome M. Rubenstein, Mr. and Mrs. William Stix, Mr. and Mrs. Quintus L. Drennan, Jr., R. Lee Funsten, Mr. and Mrs. Paul A. Gusdorf, Mr. and Mrs. Henry O. Marcy III, Elizabeth O. McCarthy, Mr. and Mrs. Richard S. Weinstock, Mr. and Mrs. Charles E. King, Thomas H. Cole, Alice Lazarus, Lilly Ann Abraham, Mr. and Mrs. Adam A. Aronson, Mr. and Mrs. Morton Bearman II, Mr. and Mrs. Peter H. Bunce, Mrs. R. Walston Chubb, Mr. and Mrs. Edwin Grossman, Mrs. Helman C. Wasserman, Dr. and Mrs. Michael M. Karl, Mrs. Ky Lowenhaupt, Dr. Rosalin Lowenhaupt, Mr. and Mrs. Irwin Mohr, Mrs. Hubert C. Moog, Roslyn C. Moss, Mrs. Benjamin Roth, Mr. and Mrs. Nicholas Scharff II, John F. Wieggers, Elizabeth Zinner, William J. Chapman, Mrs. Jack A. Jacobs, Mr. and Mrs. Arthur Lieber, Jr., Jean Lowenhaupt, Stephanie Lowenhaupt, Mrs. Ethan A. H. Shepley, Jr., Joseph C. Sonneborn, Joanna Collins, and Mr. and Mrs. Bernard Mellitz.

At The Saint Louis Art Museum we acknowledge Sidney M. Goldstein, associate director, who served as administrative coordinator for this project. Joyce K. Schiller, museum lecturer, assembled great amounts of material to cull a well selected exhibition, proceeding throughout with tact, discernment, and a sure eye.

There has been a special joy in carrying out this exhibition. To present the quietly independent work of a painter who lived among us, kept her own particular faith with this Museum, and who in the particularity of her vision and constancy influenced many local artists and collectors has a sense of rightness about it. As Bessie would have pointed out it has to do with the essence of things.

James D. Burke  
Director



## ACKNOWLEDGMENTS

It was through the efforts of many good people that I was able to see so many of Bessie Lowenhaupt's paintings and learn so much about her life. Ernest and Judy Stix had an amazing supply of recollections and records of Bessie Lowenhaupt's history and even the changing locations of the paintings. The Stixes are part of a larger group of Lowenhaupt collectors and supporters, who have long dreamed of a book and simultaneous exhibition. Of this group I would especially like to thank: Mr. Martin Schweig, Bessie's dealer and a photographer himself, who took all of the transparencies of Bessie's work for this book and whose unstinting support contributed to the joy of this project; Mrs. George Hoblitzelle, who raised questions with regards to Fred Conway's criticism class and then found the answers in her records; and Mr. Robert Cronbach, one of Bessie's nephews and an established artist himself, who helped fill in some curious gaps about Bessie's early life.

The Lowenhaupt and Cronbach families couldn't have been more generous about providing information about Bessie's art and life and access to family history. Charles Lowenhaupt, and his wife Rosalyn, especially have helped unfold his grandmother's story. Cecile K. Lowenhaupt generously provided much background information and many of the wonderful family photographs. Many other family members including Mrs. Alice Montgomery, Dr. Robert A. Lowe, Dr. Rosalin Lowenhaupt, Mrs. Leigh Pratter, and Mrs. Ellen Zucker, were willingly interviewed on more than one occasion and were exceedingly helpful.

There are many people in a museum who work diligently behind the scenes and share in the creation of all aspects of exhibitions and programming. Together we produce a product and an experience for our St. Louis audience. Most important I thank James D. Burke, director of The Saint Louis Art Museum, who recognized the importance of Bessie Lowenhaupt's work to the St. Louis community and enabled the project to move forward. For all their efforts and direction I thank my fellow colleagues at The Saint Louis Art Museum: Sid Goldstein, Rick Simoncelli, and Beau Vallance for giving me this project in the first place and providing direction; in the publications department, Mary Ann Steiner and Suzanne Tausz for their guidance, editing skills, and help maintaining accurate records, Pat Woods and Vivian Brill for taking care of the photographic aspects of the book, and Jon Cournoyer for the book's design and creation; in the

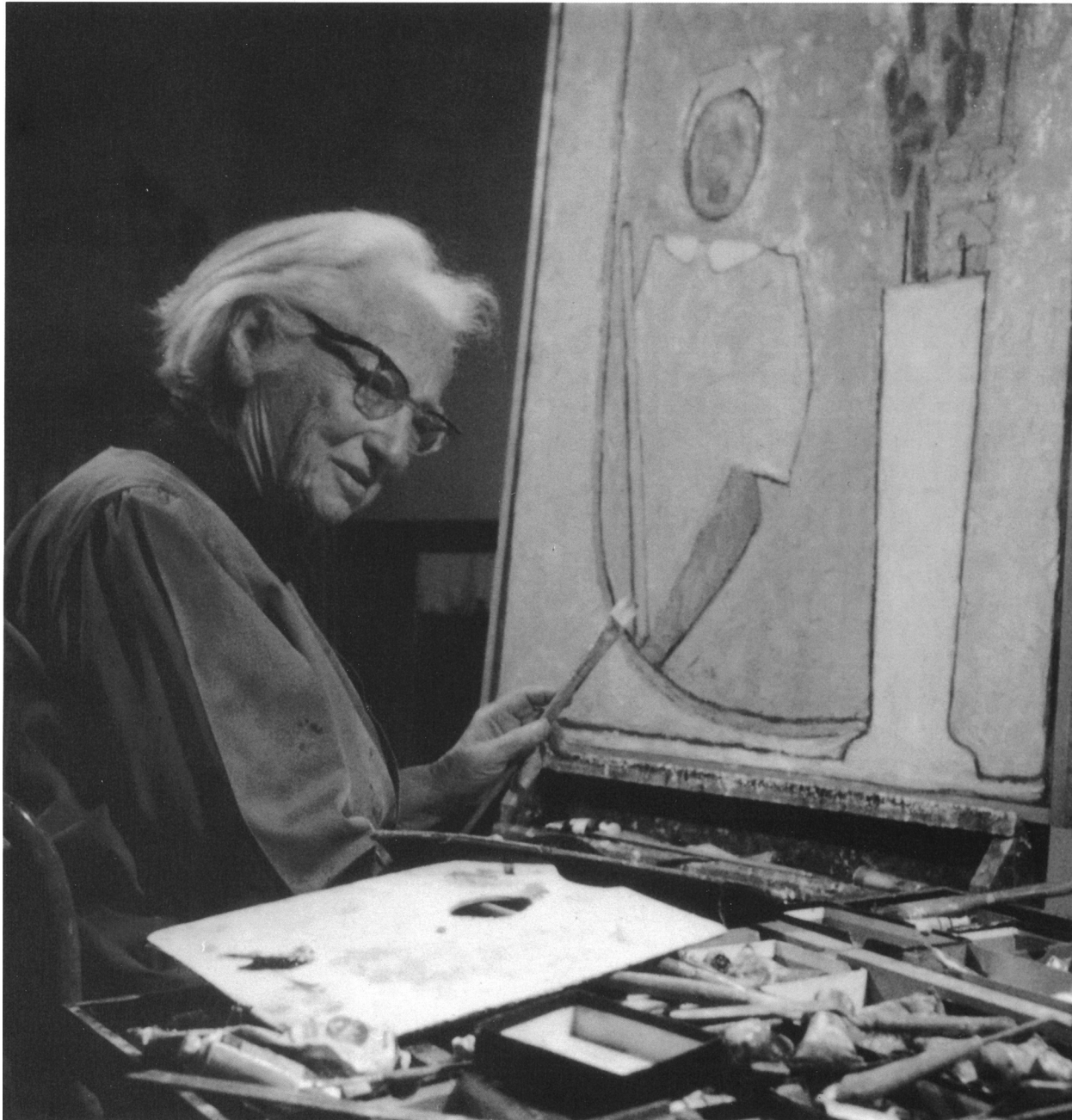


registrar's office, Nick Ohlman and Jeanette Fausz for their expertise in arranging work loans and shipping; in the curatorial department, Jeremy Strick for offering judicious suggestions at the right moment; in the shop, Rita Wells for sharing her knowledge of the St. Louis community; in the conservation department, Paul and Sheba Haner, who answered all of my questions; in the education department, Judy Ciampoli and Barbara-Decker Franklin, who have been patient, gentle friends; and to the construction and installation crews at the Museum who make it, put it up, and take it down cheerfully—indeed joyfully. I thank them all for their help, wisdom, talent, and energy.

I would also like to thank my husband, Lewis R. Schiller, who voluntarily served in a variety of capacities: trusted counselor, friend, humorist, and helpmate.

Joyce K. Schiller





Bessie Lowenhaupt painting in her studio. Courtesy of Cecile K. Lowenhaupt.



## THE ART OF BESSIE LOWENHAUPT, ST. LOUIS PAINTER

Look for the essence of a thing. Then interpolate a visual method of communicating that essence to someone else. Without words visualize relaxation, steadfastness, calm, patience, fortitude, interpersonal tension, fear, smallness, protection. . .

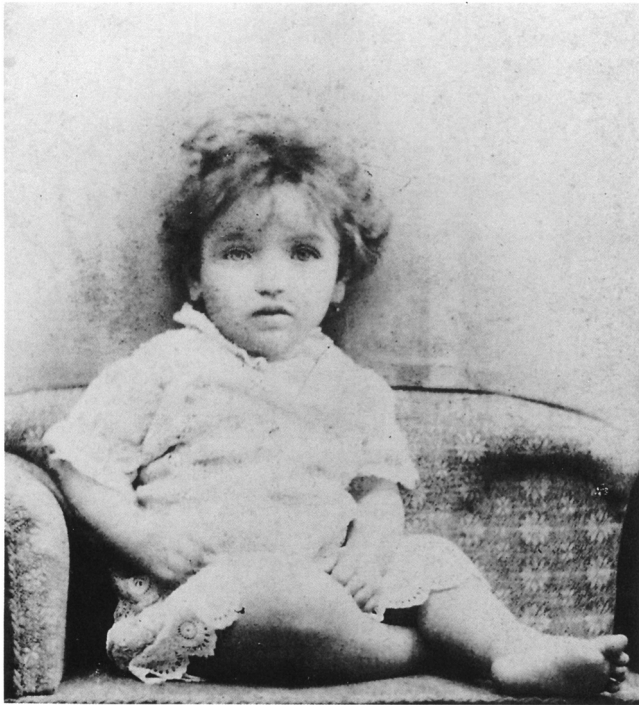
The simplicity of a Bessie Cronbach Lowenhaupt painting is, on the surface, rather deceptive. She did not arrive at her ability or style in her old age as a primitive and untutored painter. Rather her mature style was the result of a lifelong lesson learned. Her focus had long been on the exploration of the pure essence of a visual experience and the distillation of that experience into a two-dimensional painted or drawn form. While her attempts at simplification played at the edges of abstraction, her production remained firmly rooted in the objective forms of the real world.

The problems Bessie sought to resolve remained constant throughout her career. She preferred to choose her images from the everyday world thereby providing a look at people, places, and things and revealing their true personalities. She did not abandon a type of subject matter after she had achieved a success, but rather recognized that there might be more than one solution to a visual quest. The goal of her painting remained consistent, only the solutions changed and evolved. This is especially true with regards to the repetitive themes in Bessie's work, such as motion, stillness, and the commonplace world around her, which she continued to mine for potential rather than settle for some stock, repetitive solution. While her attempts at simplification brushed the edges of abstraction, her production remained firmly rooted in recognizable objective forms.

She viewed people and animals as a part of their surroundings—seeing objects as part of a larger composition. While her work is not contrived, Bessie understood the spaces between things and created spatially defined compositions. She utilized a painted black contour line and black lines in her compositions to help fill and control space.

For Bessie there was no barrier between life and art. According to Kitty Hoblitzelle, who studied painting with Bessie, she was a private, modest, sensitive person who “quietly observed life.”<sup>1</sup> Views of the familiar as well as the new and novel came forth in her art: from the bandstand in Forest Park to Saarinen's Arch reflected in the Mississippi





Baby portrait of Bessie Lowenhaupt. Courtesy of Cecile K. Lowenhaupt.

River; from the nuns walking in the neighborhoods of the city to a favorite sculpture by Henry Moore at the museum; and from a mailbox in front of her house to the garbage cans in the alley behind her house. Bessie Lowenhaupt was connected to the world around her through her powers of observation and her ability to communicate her joy in the world to those who viewed her work.

Bessie Cronbach Lowenhaupt's grandfather, Marcus Cronbach, came to the United States from Berlin and worked as a cap-maker for the Federal Army during the Civil War. Marcus had a son, Manuel, who at the age of eight or nine, travelled from Cincinnati, Ohio to Mount Vernon, Indiana to work as an apprentice in a drugstore, which he eventually bought years later.

The town of Mount Vernon is located on the banks of the Ohio River and is the county seat of Posey County, which is situated at the juncture of the Wabash and Ohio rivers. According to Walter E. Barton in his book *The Lost Heritage*, by the turn of the century, Mount Vernon ". . . was a good example of a quiet residence town of about 5,000 people, with wide streets lined with elms, maples, and poplars and with modest, comfortable homes."

Bessie Cronbach Lowenhaupt was born on November 19, 1881 to Manuel Cronbach and Fanny Heiman in Mount Vernon, Indiana. She was the second child of five, which included an older brother named Lee (Bud), twins Rose and Norman, and her youngest brother David. As her surviving early drawings indicate, Bessie showed artistic talent early, which was encouraged by her father. In a 1968 interview, Bessie said of her early artistic training, ". . . my painting instruction consisted of copying yards of pansies, the lowest kind of painting you can think of. We just copied pansies off a strip of paper, a yard wide. . . ." <sup>2</sup> Eventually her parents allowed her to attend art school in Chicago.

Bessie studied at the School of The Art Institute of Chicago from the fall of 1899 through the spring of 1903.<sup>3</sup> One of her teachers, Frederick Richardson, an illustrator for the





Pictured from left to right, Ruby Lowenhaupt (Snow White), Bessie Cronbach (Queen), Sherburne Cronbach (Prince Florimee), and Rose Cronbach (Fairy) performing the play *Snow White* on February 12, 1896. Courtesy of Cecile K. Lowenhaupt.

*Chicago Daily News*, taught classes in illustration. From Richardson, Bessie learned important techniques, such as memory drawing—the creation of a composition without the use of a model. His classes were organized on the belief that

“students could learn the manipulation and use of materials in other classes, so he concentrated most of his attention on developing students’ mastery of composition. He defined good composition as presenting a given subject in its most agreeable form through arrangement, balance of light and shade, and beauty of line.”<sup>4</sup>

Her later works prove that Bessie retained throughout her life the lessons Richardson taught. Sparseness of line, the use of a droll visual twist, and a preference for skewing space, all in evidence in her early work, became hallmarks of her mature work. She would later say, “In his class in composition, I woke up a little.”<sup>5</sup> During her time there, the School of The Art Institute and especially the department of drawing and painting in which she was enrolled, was undergoing a radical shift from having been predominantly a school for ladies to that of a serious art school.<sup>6</sup>

After her Chicago experience, Bessie returned to Mount Vernon, where she remained until her marriage seven years later. Her son, Henry, would later say that his mother



spent this next period of her life dreaming and painting.<sup>7</sup> During this interlude, Bessie painted a mural around the breakfast room in the Cronbach home.<sup>8</sup> She also created a series of drawings and designs for *The Bride's Book*, a project she was working on with another family member.<sup>9</sup> She gave neighborhood children drawing lessons and took care of children, including her niece and nephew.

Abe Lowenhaupt and Bessie Cronbach became engaged early in 1910. While their families had been close for years, it was a late courtship and marriage: Bessie was 28 and Abe was 31. Abe had been at the University of Michigan in Ann Arbor until 1900, when he graduated with a Bachelor of Arts degree. After the completion of his law degree from Lake Forest College in Chicago in 1901, Abe remained in Chicago and studied for the Illinois Bar and practiced law with his older brother Jesse.<sup>10</sup> Abe stayed in Chicago until 1905 when he moved to St. Louis and was admitted to the Missouri State Bar. By 1908, he had opened his own law office in St. Louis, specializing in corporate law.

During the spring of 1910, after an extended period of inactivity due to an eye disorder, Bessie accompanied her mother on her first trip to New York City to visit her sister Rose and her family and, presumably, also to acquire her trousseau.<sup>11</sup> There, she was enraptured by the city, its people, sights, and art. In letters to Abe in St. Louis, she shared her experiences.

New York NY - April 9 - 1910

Dear Abe:—There is the finest exhibit of Whistler paintings here—I have visited it twice, & hope to go many times before it is removed—Perfectly grand! One can hardly look at the pictures without crying—Such portraits! One should kneel to look at them, for if they aren't a manifestation of God, I don't know what is—I love them—They say everything. . . . This part of New York is like a big outdoor kindergarten—I can understand why New Yorkers never think of any other town in this country as a city—I'd love to attend the League while I'm here, but am afraid to suggest it—It wouldn't pay, either, unless I could stay a long time—I wish I were two people.

New York, N.Y. April [20] 1910

NY! Wait till you walk up Fifth Avenue! Such a stream of people & automobiles & carriages! Such crowds outdoors! One really feels like just a little dirt out on the sidewalk. I think the Flatiron building is beautiful—I actually dreamed about it last night. If it wasn't for you I believe I'd make an effort to stay here.





(left) Portrait of Abe Lowenhaupt. Courtesy of Cecile K. Lowenhaupt.  
(right) Abe Lowenhaupt chopping wood in the country while wearing his suit and bow tie. Courtesy of Walter Gusdorf.

It seems obvious that if Bessie had not already been committed to marrying Abe, she might have tried to stay in New York and continue her artistic studies.

Abe and Bessie married on October 18, 1910. After a bridal tour to New Orleans, the newlyweds settled in an apartment in St. Louis near their brother, Bud Cronbach, and sister, Ruby Lowenhaupt Cronbach (who had married in 1905 and with whom they would remain close throughout their lives). Over the next twelve years, Bessie and Abe had five children: Elizabeth (Betty), Henry, Ruth, Benjamin, and Marian. By the late 1920s, the Lowenhaupt family was living in the Parkview neighborhood at the western edge of the city. Abe was well-known nationally as an expert in tax law. Bessie, busy taking care of her family, somehow managed to continue to paint and kept a studio on the top floor of the house. According to her son Henry, "She always had a studio up on the third floor and would go up there to paint when she could . . . she had a canvas and she'd paint, she'd scrape until the canvas got worn out and then she'd get herself a new one."<sup>12</sup>

The Lowenhaupt children attended public schools for the most part, and in the summers the family often travelled to Michigan or took car trips. There were always animals in the Lowenhaupt yard; during the war there were a few hundred chickens and even a cow. Bessie was a strong-willed and independent person. Neighbors were apt to think of the Lowenhaupts as a little odd. An admirer described Bessie as "not chic or pretentious, but open and practical." Bessie and Abe were both known for being great storytellers—*raconteurs*.<sup>13</sup>



In the 1930s, Abe and Bessie built a log cabin about 70 miles north of St. Louis. Situated on a bluff, the cabin had a sink fed by a hand-pump, an outhouse, and no electricity. There was one common room with a sleeping loft above. The Lowenhaupts enjoyed their time in the country; however, even there Abe, the family leader, continued to lead a more formal lifestyle.

In the early 1930s, the Lowenhaupt family travelled to Europe, spending part of the visit bicycling from city to city in France, Holland, and Belgium. During the same period, Bessie once more took up her studies in painting. Between 1936 and 1938 she took portraiture and still life classes at Washington University's School of Fine Arts. A friend later said about her work that "there was a straightforwardness of her work and her person. There was no attempt to work in the manner of someone else."

For her own pleasure, Bessie belonged to a bible club, which met monthly and discussed different texts from the Bible, searching for interpretation. She also taught English to immigrants and helped them prepare for their citizenship tests. During 1940 and 1941, the Lowenhaupts took in twin 13-year-old, German Jewish boys, John and Walter Gusdorf, from Dr. Summer's Children Aid Society.

After Ruby Cronbach died in 1949, Bud, Abe, and Bessie would get together every Thursday evening, have dinner, and then read and discuss the Bible, both the Old Testament and New Testament. It was during this same period that Abe's health declined and Bessie spent a great deal of time taking care of him. In 1950 Abe and Bessie moved into a smaller home on Westminster. According to her son Henry, ". . . she took up painting more vigorously when my father got sick and she knew she had a good deal of time at home and taking care of him and so forth, and began painting going to class and all the rest. She went to painting classes, both at Washington University and at ladies houses."<sup>14</sup>

In the mid-1950s Bessie again took classes at Washington University's School of Art. This time she studied with Gustav Goetsch, Mildred Bailey Carpenter, Leslie Laskey, and Fred Conway. Conway served as the mentor of her later career. Bessie said of Conway, "His criticism was wonderful—always broad, always including the student's point of view as much as possible. I ought to name things BC, before Conway, and AC. I'm very grateful."<sup>15</sup> Conway offered a class which was attended by about twenty women. Eventually a smaller group of eight women split off with Fred Conway, who continued to guide them. In addition to Bessie, the group included Tirzah Dunn, Francis Catlin,



Virginia Davis, Beatrice Hoskins, Nancy Nooter, Jean Beasley, Mary Potter Love, Kitty Hoblitzelle, and Betsy Nimock. For a time, they met monthly at Mrs. Catlin's house. Later they would meet in Mrs. Davis's studio.<sup>16</sup> Everyone in the group interacted well. They often brought paintings that they had been working on at home to the meetings to share with the group. Conway enjoyed this group and spoke highly of them to others in his circle. Once he described the class to another artist, the sculptor Bob Cronbach, saying that one of the ladies was quite good and that her name was Bessie Lowenhaupt, not realizing that Bob was Bessie's nephew.<sup>17</sup>

It was not until after Abe's death in March 1958 that Bessie began to have her work exhibited. One of the Conway painting group, Mrs. Francis Catlin, thought Bessie's work was wonderful and had the first exhibition of Bessie's paintings in her home.<sup>18</sup> In the spring of 1958 Bessie had a show at the Art Mart in Clayton. George McCue, an art critic for the *St. Louis Post-Dispatch*, reviewed the exhibition and was intrigued by the "sophisticatedly naive character of the paintings," but was astonished by the unprecious, indeed rather haphazard nature of Bessie's treatment of the works as objects.<sup>19</sup> Especially disconcerting for McCue was the raw cut edge of the canvas, which was tacked directly to a frame (really a support), with the nail heads "left exposed, or . . . covered with tape."<sup>20</sup> McCue acknowledged that the edge treatment was appropriate for the character of the works, but also suggested that "it would make a museum curator quite unhappy."<sup>21</sup>

These comments caused Bessie Lowenhaupt to modify her approach to the finished work of art. Although she continued to tack cut canvas or canvas board to a constructed support,<sup>22</sup> she now began to "disguise" the nail heads by painting over them as she worked. Slightly less intrusive than the unpainted versions, they are nonetheless still visible, especially now after more than twenty-five years. Bessie also began to construct her own frames for her paintings. These were generally made of wood scraps or masonite she obtained from hardware stores or from the Gusdorf brothers' furniture factory. A frame made by Bessie can be recognized by the absence of mitered corners. Sometimes multiple sections of wood were used to form each side of a frame. On a few occasions, if the section of wood was not long enough to reach the other corner, the corner was left uncovered and unfinished. Bessie even began to paint her frames or tone them with the addition of a rubbed-in color. Paint was usually added to the frame to bring out the picture, making the painting look better, while not overwhelming it.<sup>23</sup>

It is easy to relate elements of Bessie Lowenhaupt's work to more well known, twentieth-century painters in terms of both style and color preferences. The work of Henri



Matisse, Giorgio Morandi, or Milton Avery for example, seems to have obvious parallels. Like Matisse, Bessie outlined her objects in black. The construction of space in a Lowenhaupt painting is especially reminiscent of early works by Matisse. Bessie Lowenhaupt tended to work repeatedly with the same objects or scenes, just like the twentieth-century Italian painter Morandi. Also similar to Morandi, she chose to work with a standard color palette, which was heavy in its use of beige and gray. While Bessie was most certainly aware of the art of Matisse and other artists of the day, she did not consciously style her work in the manner of anyone else.

The rich surfaces of Bessie's paintings are at times thick, even three-dimensional with layered pigment. The final surface results from the application of thin layers of paint, one over the other, sometimes even when the under layer is still wet. These layers are worked together with brush and palette knife, producing opalescent tints of mixed hues. Objects are defined by a sketched black outline, which also helps fill and control the painted space. The outline of each form is applied to the canvas after the base tone has been applied and before the object has been fleshed out. Bessie usually avoided shading objects to define volume and contour, choosing instead to use the outline of the object to define its mass. Spatial definition is achieved by the relative placement of objects, in front of or behind one another.

As a rule, Bessie Lowenhaupt did not pre-plan her paintings. That is to say she did not first make a series of sketches and then choose one as the way her painting was to look. This does not mean that she did not sketch or use sketches as inspirations for paintings, or as a way to find a solution to a visual problem. Indeed, as you can see in the comments on the individual paintings later in the book, she used sketches for both inspiration and problem solving. Typically, with an image or specific idea in mind, she began to work directly on the canvas. Often she modified the image as she worked. In some cases, ghosts of earlier permutations of the work are still visible. Like Matisse, the act of creating was more interesting and rewarding to Bessie than the creation itself.

Bessie began to study portraiture with the St. Louis artist Paul Marquis in 1959. St. Louisan Mary Bearman, who met Bessie in Paul's painting class, recalled that when Bessie painted she used a lead color she called her "Master of Ceremonies Color." Bessie mixed a little of this color into everything else on her palette, unifying the composition. Bessie also spoke constantly of the relationship of the subject matter to the edge of the picture. While portraiture never became an overwhelming consideration in Bessie's production, it remained an important aspect in her continuing education. Portraiture reinforced Bessie's interest in the expression of a subject's inner and outer



reality, as became apparent to Judy Stix in 1963 during the time she served as a model for Paul Marquis's class. Bessie told her that "one of the penalties of posing is you see yourself as others don't see you."

Bessie's studio was tucked away from the intrusions of the world in the basement of her Westminster residence. Not only did she work down there, but the studio itself became the subject of many of her works of the 1950s and 1960s. In the spring of 1968, Bessie was forced to move her studio into one of the second floor bedrooms on doctor's orders. She had the wallpaper painted and continued with her work. She reminisced, "I loved working down there, just loved it. I was entirely away from the house, with four nice big fluorescent lights."<sup>24</sup>

Bessie continued her wide-ranging travels after Abe's death. She travelled to an astonishing variety of places, taking cargo boats and steamers to the coast of South America, across the Pacific, to Ireland, and through the Panama Canal many times. In 1966 at the age of eighty-five, Bessie even took a cruise to Scandinavia and Russia. When Bessie travelled, she carried a stubby pencil and small notebooks for sketching. It is interesting that the sketches from her travel sketchbooks, as a rule, never became paintings, and the paintings of her shipboard experiences were usually never sketched.

While the idea of having an exhibition of her work was an anathema to Bessie, even worse was the haggling that people did when they wanted to buy one of her paintings or drawings.<sup>25</sup> To alleviate this unpleasantness, Bessie arranged to have Martin Schweig be her art dealer. It was probably this arrangement that caused Bessie to begin to regularly sign and title her works, for she was loathe to do either. Another benefit of this arrangement was the occurrence of periodic shows. Bessie Lowenhaupt was already in her seventies when she began to exhibit her work for the first time. St. Louis was soon charmed by Bessie's ability to express in paint the essence of the world around her using a minimum of forms. Regular critical reviews accompanied the mounting of an exhibition of Bessie's work.

George McCue, an art critic for the *St. Louis Post-Dispatch*, wrote reviews for the first four exhibitions of Bessie's work. With the exception of his first review in 1958, with its comments on Bessie's habit of presentation, McCue generally had praise for her work. While McCue noted the ". . . distractingly cavalier abuse of the paintings . . .," he also assured the viewer that if they could look beyond the distraction, they would find ". . . picturization fresh and cleanly competent."<sup>26</sup> In February 1962, McCue reviewed



Bessie's first exhibition at the Martin Schweig Gallery. He found "the special merit of her paintings is the quality of extracting the essence of some familiar visual idea, stripping it of irrelevancies and presenting it with clarity illuminated by wit and good humor."<sup>27</sup> Of her October 1962 exhibition at the Yalem Branch of the Jewish Center, he wrote, "Her paintings are like droll, sage observations about life. . . . she paints with an air of pleased discovery."<sup>28</sup> By December 1963, in a critique of Bessie's Artists' Guild exhibition, McCue praised her ability to extract the essence of the subject by ". . . celebrating the chairness of chairs, the birdness of birds . . ."<sup>29</sup> Other reviewers subsequently praised Bessie Lowenhaupt's appreciation of the everyday world.

It soon became evident that Bessie Lowenhaupt was one of the St. Louis community's recognizable and respected artists. By 1963, there was already an exhibition of her work comprised solely of objects borrowed from their owners, as opposed to those paintings which were for sale. More impressive were the informal, unsolicited comments of viewers who became owners. Bessie Lowenhaupt and her paintings seemed to be an inspiration to a number of young women. By her example, she gave some the courage to forge their own path in life, whether as an artist or simply as a person. In May 1968, the women's editor of the *St. Louis Post-Dispatch*, Sally Bixby Defty, wrote a feature article on Bessie Lowenhaupt and Mrs. Erma Stix in the *Everyday Magazine*. Defty praised Bessie for ". . . pursu[ing] her unmistakably individual vision."<sup>30</sup>

The continual reworking and over-painting of Bessie's pictures reveal an artist who is conscious of visual communication and for whom perfection is not the ultimate goal. Bessie Lowenhaupt's canvases often pivot on the lively play between the known world and her humorous take on it. Her perceptive revelations of that everyday world communicate a harmony with and pleasure in life. For Bessie there was no barrier between life and art.

In her final years, despite the loss of her driver's license and her decreasing mobility, Bessie continued to paint, read, think, and challenge herself. Her desire to read the Greek poets in their original form prompted her to learn Greek. At the same time, Bessie kept up with current events via newspapers and magazines. She read biographies, Elizabethan verse, and works by Charles Dickens. She was inordinately pleased when her grandson, Charles, sent her a copy of a book called *The Leopard's Spots: Scientific Attitudes Toward Race in America 1815-59*, which he was reading for a class at Harvard during his freshman year.<sup>31</sup> The subject matter of *The Leopard's Spots* became the source of conversation between Bessie and her brother Bud.<sup>32</sup> She



continued to be open to the new and vital world around her, revelling in the experience. In a letter to her grandson, Charles, dated July 16, 1967, Bessie wrote:

One day your mother and father took me to lunch at the Stadium—It was, and is, an experience which has actually influenced my thinking—something wonderful and new, opening to my mind a whole movement—modern art, modern “out” youth trends—showing how beautiful a thing may be and still be a complete departure from the fine old traditions.

At the age of 87, Bessie Cronbach Lowenhaupt died at home on October 31, 1968. She was buried the following day at Mount Sinai Cemetery in St. Louis. She not only left a legacy of some three hundred works of art, but also an example of how to satisfy a lifelong desire to create art. What she chose to paint was in part an attempt to open other’s eyes to the wonders all around. Through the witty juxtapositions in her paintings we are led along well-known paths to some point of beauty in the real world. In a letter to her grandson a year before her death, she wrote of the Museum’s new outdoor sculpture by Mark di Suvero, *Praise for Elohim Adonai*, 1966. She describes its form and type of construction and remarks that it is “made up of what most viewers immediately call ‘junk.’” The letter closes by suggesting that “When you come home we must see it – I say ‘we’ because alone you might see only the junk.” Bessie Lowenhaupt’s work is always meant to lead us to see the beauty amidst the junk.

It is the direct viewing of Bessie Lowenhaupt’s work that brings the best understanding of her style, methods, and goals. These will be elaborated upon in the individual object entries later in the book. Factual information such as dates



One of several photographs of Bessie Lowenhaupt taken at photo booth in local dimestore. Courtesy of Cecile K. Lowenhaupt.



and titles of Bessie Lowenhaupt's paintings have been gleaned from newspaper reviews, contemporaneous lists of objects in specific exhibitions, notes by collectors of Bessie Lowenhaupt's works, and lists of objects and their owners made by Bessie herself. Often a painting has been known by a variety of titles: when available they have all been included. Otherwise, descriptive names have been created for those objects lacking title documentation. In many cases, information on the provenance (the record of ownership of a work of art) is sketchy at best. While that information was researched as much as possible, there generally was not enough information nor was it consistent enough in content to be included with each object. Current ownership of each known work by Bessie Lowenhaupt has been listed with the owner's permission.



## NOTES

1 From a May 31, 1994 interview with Mrs. George K. Hoblitzelle.

2 Defty, Sally Bixby. "Grandes Dames: Opposites Share a Dialogue with Life," *St. Louis Post-Dispatch* (May 13, 1968): 1D, 4D.

3 Between 1879 and 1905 full-time tuition was \$25 per 12-week term and there were 3 terms per year for a total of \$75 per academic year. See Gilmore, Roger, ed. *Over a Century: A History of The School of The Art Institute of Chicago 1866-1981*. (Chicago: The School of The Art Institute of Chicago, 1982): 126.

4 Gilmore, *Over a Century*: 73.

5 Stix, Judith Saul. *Bessie Lowenhaupt from Life: A Very Personal Portrait*. (St. Louis: Westgate Press, 1995).

6 In 1892 there were seven times as many women as men enrolled in the department of drawing and painting at The School of The Art Institute of Chicago, but by 1905 there were less than twice as many women as men. See Gilmore, *Over a Century*: 75-76.

7 From conversation notes made by Judith Saul Stix.

8 From a February 7, 1995 conversation with Robert Cronbach, Bessie Cronbach Lowenhaupt's nephew.

9 According to Henry Lowenhaupt, in a transcript of an oral history taken by Mrs. Rosenheim in 1986, Bessie never got around to having her illustrations for *The Bride's Book* printed. (There is no evidence of a manuscript for these drawings.)

10 Gill, McCune. *The St. Louis Story: Library of American Lives 1952*. 3 vols. (Hopkinsville, K.Y. and St. Louis: Historical Record Association, [1952]): 684-686 (vol. 2).

11 Even while she was forced to spend weeks with her eyes closed, Bessie wrote letters to Abe using a ruler as a guide for her words. It is interesting to note that none of her letters to Abe from New York include information about her trousseau or any object acquisitions.

12 According to Henry C. Lowenhaupt in a transcript of an oral history taken by Mrs. R. Rosenheim (1986:48). Henry also said about Bessie, "I always had the impression that her painting caused measles, because whenever she started to paint a child would come down with measles."

13 That is how most people who knew Abe and Bessie described them. Even Abe's entry in *The St. Louis Story* said that "He was in great demand as a speaker." See Gill, *The St. Louis Story*: 684.

14 Lowenhaupt, transcript of an oral history: 48.

15 Defty, "Grandes Dames."

16 Stix, *Bessie Lowenhaupt from Life*.

17 From a February 7, 1995 interview with Robert Cronbach, Bud and Ruby Cronbach's son.

18 I have not been able to date this event, but it is said that it was Bessie's first exhibition.

19 McCue, George. "Bessie Lowenhaupt Paintings on View: Her Work Unorthodox both in Picture Treatment and Mountings," *St. Louis Post-Dispatch* (April 30, 1958): 3D.

20 Ibid.

21 Ibid.

22 Sometimes Bessie would cut a piece of canvas board to change its dimensions and consequently the proportion of the height to the width.

23 For more information on Bessie Lowenhaupt's frames see Stix, *Bessie Lowenhaupt from Life*.

24 Defty, "Grandes Dames."

25 Stix, *Bessie Lowenhaupt from Life*.

26 McCue, "Bessie Lowenhaupt Paintings on View: Her Work Unorthodox both in Picture Treatment and Mountings."

27 McCue, George. "Display of Paintings by Young and Old," *St. Louis Post-Dispatch* (February 4, 1962): 26A.

28 McCue, George. "Bess Lowenhaupt Shows 20 Paintings: Artist Has Display at Yalem Branch of Jewish Center," *St. Louis Post-Dispatch* (October 29, 1962): 3C.

29 McCue, George. "Bessie Lowenhaupt Oils on Exhibition," *St. Louis Post-Dispatch* (December 1, 1963): 3E.

30 Defty, "Grandes Dames."

31 Stanton, William. *The Leopard's Spots: Scientific Attitudes Toward Race in America 1815-59* (Chicago: The University of Chicago Press, 1960).

32 From a June 9, 1994 conversation with Leigh Pratter.



**CATALOGUE**



## EARLY VISIONS

Looking at Bessie Lowenhaupt's earliest known works it seems obvious that she had considerable native talent. Her artistic interest and talents were fostered by her father. In 1899 Bessie went to study at The School of The Art Institute of Chicago. There she reproduced prints and casts in drawings and was encouraged to try her hand at painting. The period from her time in Chicago until her marriage in 1910 was artistically fruitful. Extant drawings reveal a sure hand, a highly developed sense of spatial organization, and a charmingly humorous bent to her works.

According to a 1982 article in the *St. Louis Post-Dispatch* by Robert Duffy entitled "'She Never Really Understood Why Her Work Was So Popular,'" Bessie's son, Henry, stated that his mother ". . . always maintained a portfolio. . . ." Evidence of this is shown here with images of the few known works from the period between her marriage and her concentrated return to painting in the 1950s.





**Boy with Arm in Sling, Sticking Out His Tongue**, c. 1898

pencil on paper

7 1/2 x 7 1/4 inches; 19.1 x 18.4 cm.

signed lower right: Bessie Cronbach

Collection of Alice and Stephen Montgomery

**Sibling in Bed**, c. 1898

pencil on paper

7 1/4 x 7 1/2 inches; 18.4 x 19.1 cm.

signed lower right: B. Cronbach

Collection of Alice and Stephen Montgomery

The making of a portrait is a conventional way to describe the world around the artist. Children tend to identify themselves in relationship to their families, so it is no wonder that youthful finger-paint explorations often focus on images of a child's family members. Bessie Lowenhaupt's earliest known drawings are of her siblings engaged in their daily routines. According to family members these drawings, done when Bessie was a teenager, came about because a relative was writing a book and Bessie volunteered to create the illustrations.





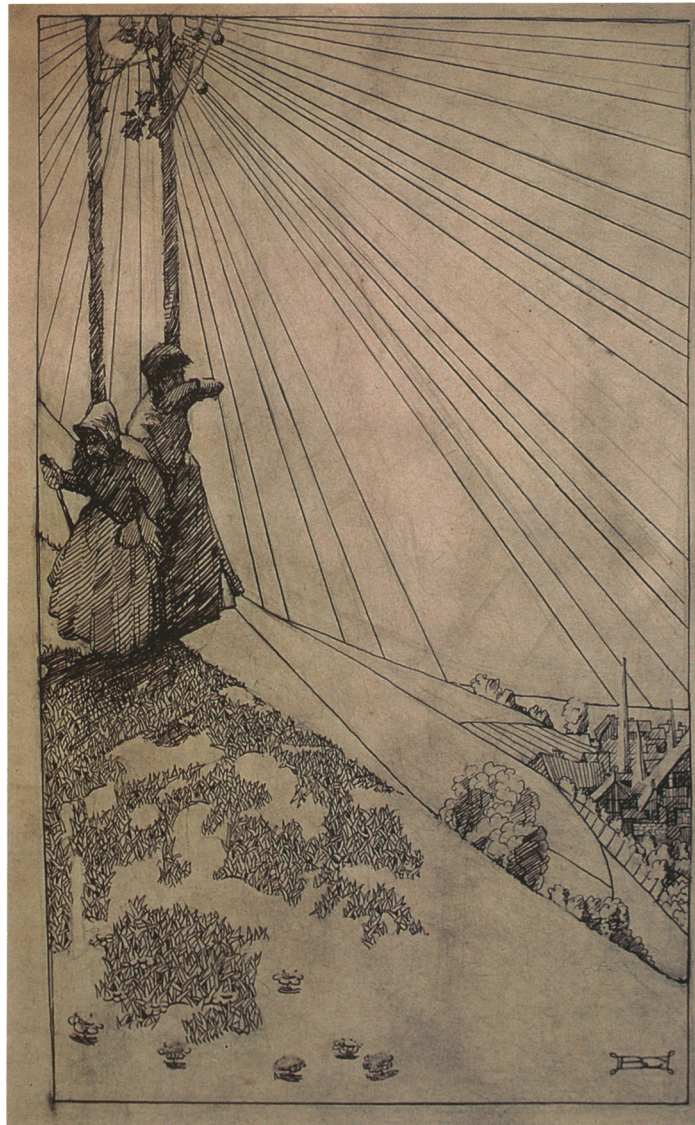
**Girl in Bathroom**, c. 1898  
pencil on paper  
7 <sup>3</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>4</sub> inches; 19.7 x 18.4 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Stephen Montgomery



**Baby in High Chair**, c. 1898  
pencil on paper  
7 <sup>3</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>2</sub> inches; 19.7 x 19.1 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Stephen Montgomery

While the drawing technique is unsophisticated, the humorous imagery yields insightful views of Bessie's family pursuing commonplace practices—reading, sleeping, and washing. In most of the drawings, Bessie pushes the details of the image out to the edge of the composition and beyond, indicating that these are slices of daily life. Bessie will continue to utilize this technique of composition throughout her life.





**Two Women on a Hill**, c. 1905  
 ink and pencil on paper  
 17 1/2 x 12 3/4 inches; 44.5 x 32.4 cm.  
 initials "BC" lower right  
 Private Collection

This drawing anticipates a variety of the interests that Bessie Lowenhaupt will focus on in her mature art: the linear expression of the atmospheric state, the focus on the rooftops in the valley, and the use of an unusual perspective. The strong expression of sunlight is reinforced by the placement of the figures' faces in extreme shadow. The stylized initials "BC" in the lower right help date this drawing to before Bessie's marriage to Abe Lowenhaupt in October 1910.





**Family Pew**, c. 1910

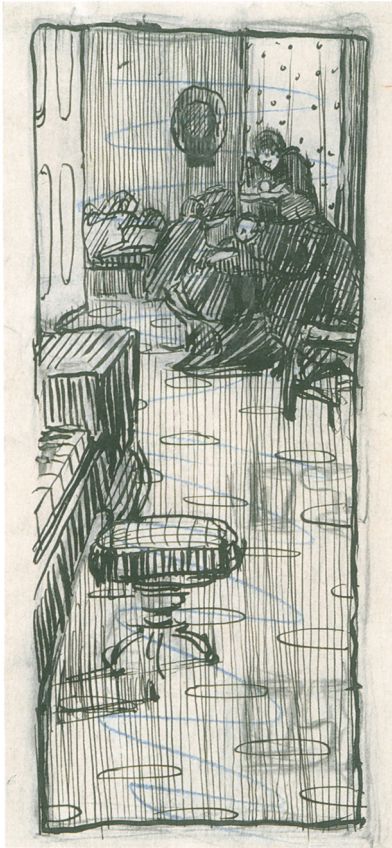
pencil and watercolor wash on paper

7 <sup>3</sup>/<sub>4</sub> x 5 <sup>3</sup>/<sub>4</sub> inches; 19.7 x 14.6 cm.

Private Collection

This scene juxtaposes youth and age, contrasting wide-eyed innocence with the bald grandfather reading his prayer book. Even more charming is the slight paleness of the youth as compared to the gangly grandfather, whose body can barely be folded into the space of the pew. The young child sits up straight and eager, while the old man has collapsed in a heap. The detail of the side of the pew is especially beautiful, with the delicately angled and curved design of the furniture's feet.





verso: **Study for Admiring the Baby**, c. 1910  
pen on paper overlaid with blue pencil  
9 1/2 x 5 inches; 24.1 x 12.7 cm.  
Private Collection



**Admiring the Baby**, c. 1910  
pen on paper  
9 1/2 x 5 inches; 24.1 x 12.7 cm.  
Private Collection

During the spring and summer before her marriage, Bessie regularly wrote to Abe Lowenhaupt of her daily activities. She often mentioned dressing, admiring, and playing with her nephew and niece while at home in Mount Vernon, Indiana, or while visiting relatives in nearby Evansville. In an undated letter to Abe (probably written in the summer of 1910) Bessie states: "Dear Abe: I think I told you yesterday that Alice [her niece] and I intended going to Evansville. . . . We went to Aunt Carrie's—where Alice was made much of. . . ."

It is interesting to compare the sketch (left) with the final picture drawn on the opposite side of the paper (right). While the deep perspective and spacing have remained the same, the final version is more detailed and patterned. Indeed the grouping of figures admiring the baby is considerably compressed. This is aided by the placement of the piano and stool more squarely in the foreground of the final picture. Also the circular form on the wall above the figural grouping has changed from a hat to a framed picture.





**Title Page to *The Bride's Book***, c. 1910  
 ink, watercolor, and graphite on board  
 20 x 16 inches; 50.8 x 40.6 cm.  
 Collection of Mr. and Mrs. Charles A. Lowenhaupt

Some time between her return to Mount Vernon, Indiana from Chicago and her marriage to Abe Lowenhaupt, Bessie created the cover design and illustrations for *The Bride's Book*. This grouping of ink and watercolor designs includes a decorative border for surrounding pages of print, a collection of fourteen different chapter headings, each illustrated by a cupid figure posed with accoutrements appropriate to the chapter, and a cluster of eight smaller, colored drawings of items such as shoes or a purse. This collection of illustrations is united by the use of twinning, trailing vines of stylized roses, the repetitive use of the figure of cupid, and the use of a limited palette. On the title page design, the roots of the tree curl and twine upwards to become branches filled with roses. Also the two "O's" in the word "book" are themselves intertwined as though they are a joined set of wedding rings.





**Sketches of Antelope**

pencil on paper

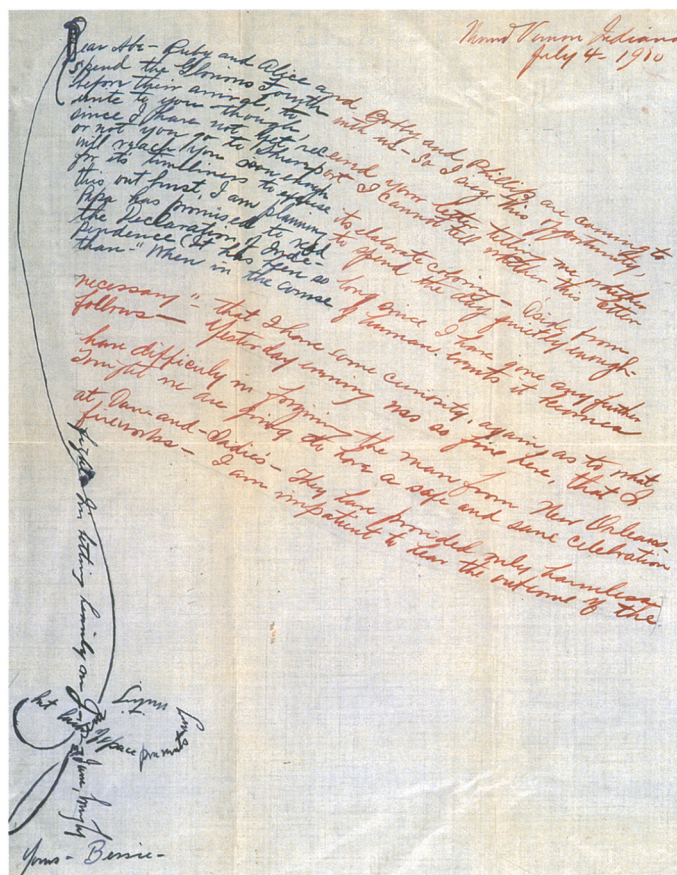
5 1/2 x 8 1/2 inches; 14 x 21.6 cm.

signed lower right

Private Collection

Rendered with a sure swift hand, this drawing of antelopes conveys both interest and disinterest. The lower right creature exhibits a hesitant awareness of being viewed—indeed caught in the grip of Bessie Lowenhaupt's gaze. The upper left antelope leans forward to drink from the pool at its feet, blithely unaware and undisturbed. While there are few images of animals in Bessie's oeuvre, this drawing is unusual in both its subject matter and composition. Bessie usually created images of birds foraging in the urban environment and occasionally pictured a dog or a cat. Rarely did she seek to capture images of animals from outside the urban environment. Where and when this drawing was created is unknown. Indeed these could merely be antelopes seen in the zoo and not as wild as they appear.





# **July 4, 1910 Letter to Abe Lowenhaupt**

red and blue inks on paper

8 1/2 x 11 inches; 21.6 x 27.9 cm.

Collection of Mr. and Mrs. Charles A. Lowenhaupt

"Dear Abe—Ruby and Alice and Bobby and Phillip are coming to spend the Glorious Fourth with us—so I seize this opportunity, before their arrival to write to you—. . . Papa has promised to read the Declaration of Independence (It has been so long since I have gone any further than—'When in the course of human events it becomes necessary'—that I have some curiosity, again, as to what follows)—. . ."

Bessie was able to turn the most mundane object into a work of art. Here she used her pen and two colors of ink to create an American flag out of written words. Her words even describe the flagpole and the ropes which raise and hold the flag. Only the stars on the field of blue are missing from this image.





**The Exotic (With a Rose and a Fan)**

oil on canvas on paper on paper

7 x 7 inches; 17.8 x 17.8 cm.

Private Collection

A transitional work, this composition exhibits the first known use of outlining that defines Bessie Lowenhaupt's mature work. The body's contours are cleverly defined by the strange alignment and distortion of the dress's pattern, indicating the rounded form of the arm, bodice, and skirt.





**Girl with a Fancy Collar**

oil on canvas board

15 1/2 x 12 inches; 39.4 x 30.5 cm.

Collection of Mr. and Mrs. Charles A. Lowenhaupt

Similar to those drawings done by Bessie Lowenhaupt in her teen years, this portrait appears to be an early transitional composition. The care taken in rendering the facial details of the figure is an approach she will later abandon in favor of capturing the essence of shape and distinctive characteristics. It is interesting that Bessie was already layering paint in order to create more natural color. This technique is especially evident in the blush on the girl's cheek and in the pink of her ear.





**Farm**, c. 1940s  
oil on panel  
25 <sup>1</sup>/<sub>4</sub> x 9 <sup>1</sup>/<sub>2</sub> inches; 64.1 x 24.1 cm.  
Collection of Cecile K. Lowenhaupt

The Lowenhaupts built a log cabin on a bluff in the country in 1933. It had one huge common room and a sleeping balcony above, a sink with a hand pump, an outhouse, and no electricity. Spending time in the country was a frequent recreation for the Lowenhaupt family. The farm in the painting was located across from the Lowenhaupt cabin on the other side of the river, and could be seen from the back porch of the cabin. The painting hung in the cabin; the frame, which was made by Sigmund Gusdorf, was added in the 1950s at Bessie's direction.





**Gas Station**

oil on canvas

18 x 25 inches; 45.7 x 63.5 cm.

previously in the Collection of Cecile K. Lowenhaupt

Based upon the style of the gasoline pumps and the automobiles in this now lost painting, it is likely that Bessie Lowenhaupt painted it sometime in the 1920s or early 1930s. The visible or gravity pump, popular in the 1920s, was replaced by the metered pump in the 1930s. The painting is believed to be of a gas station on Delmar, either at Lake or at Skinker Boulevard. This image of the painting has been reproduced from a slide taken in 1982 during an exhibition of Bessie's work at Fontbonne College Art Gallery.



## **PORTRAITURE**

The extant works of Bessie Lowenhaupt's early career focused on what she knew best, family life. Not until later in her career did she return to a more focused study of portraiture. Her later portraiture shows an interest in the linkage between the exterior surface evidence, or mere likeness, and the inner life of the sitter.





**Self-Portrait (B.C.L.), 1960**

oil on canvas

15 <sup>3</sup>/<sub>4</sub> x 12 inches; 40 x 30.5 cm.

signed lower right

Collection of Cecile K. Lowenhaupt

Bessie Lowenhaupt completed a number of self-portraits during her career that reveal a sense of objectivity and ruthless precision. Bessie conveyed her high forehead, prominent nose, and lined countenance. She did not however portray herself wearing her glasses. While her own clothing seems unimportant in her view of herself, she has portrayed others using clothing to reflect or to strengthen the sense of personality and reality of the person.





**Portrait of a Young Man in a White Shirt**

oil on canvas board

23 <sup>3</sup>/<sub>4</sub> x 18 <sup>7</sup>/<sub>8</sub> inches; 60.3 x 48 cm.

Collection of Mr. and Mrs. Charles A. Lowenhaupt

Comparing the early drawings of Bessie Lowenhaupt's siblings with her later portraits, there exists a shared notion of caricature. Whatever the physical similarities of people, the idiosyncracies of gesture and physical quirks make each of us a distinctive and singular self.





**Portrait of a Woman in a Red Jacket**

oil on canvas board

20 x 16 inches; 50.8 x 40.6 cm.

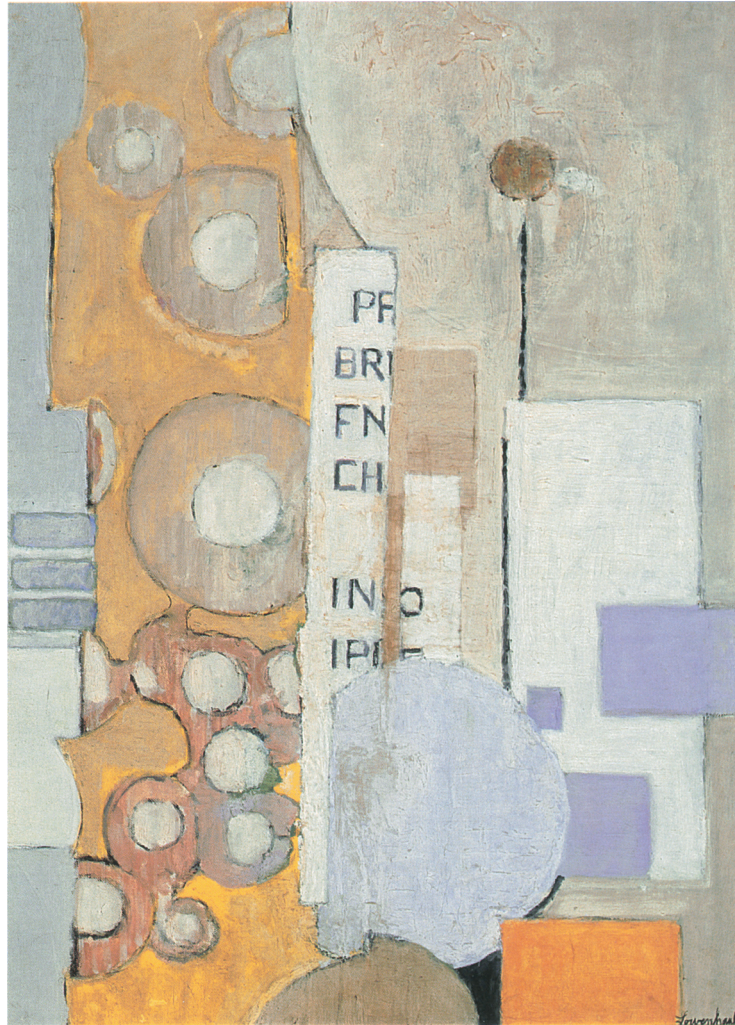
Collection of Mr. and Mrs. Charles A. Lowenhaupt



## **EXPERIMENTATION**

While the majority of Bessie Lowenhaupt's paintings focus on identifiable people, places, and things, there remains a thread of experimental work that punctuates her oeuvre. These works range from samplings of multimedia collages to the definition of an object via its outlined form. Some of Bessie's experimental techniques are not readily obvious. Indeed most of her experimentation is so subtle that the viewer is rarely aware of her struggle to achieve simplicity of expression and form.



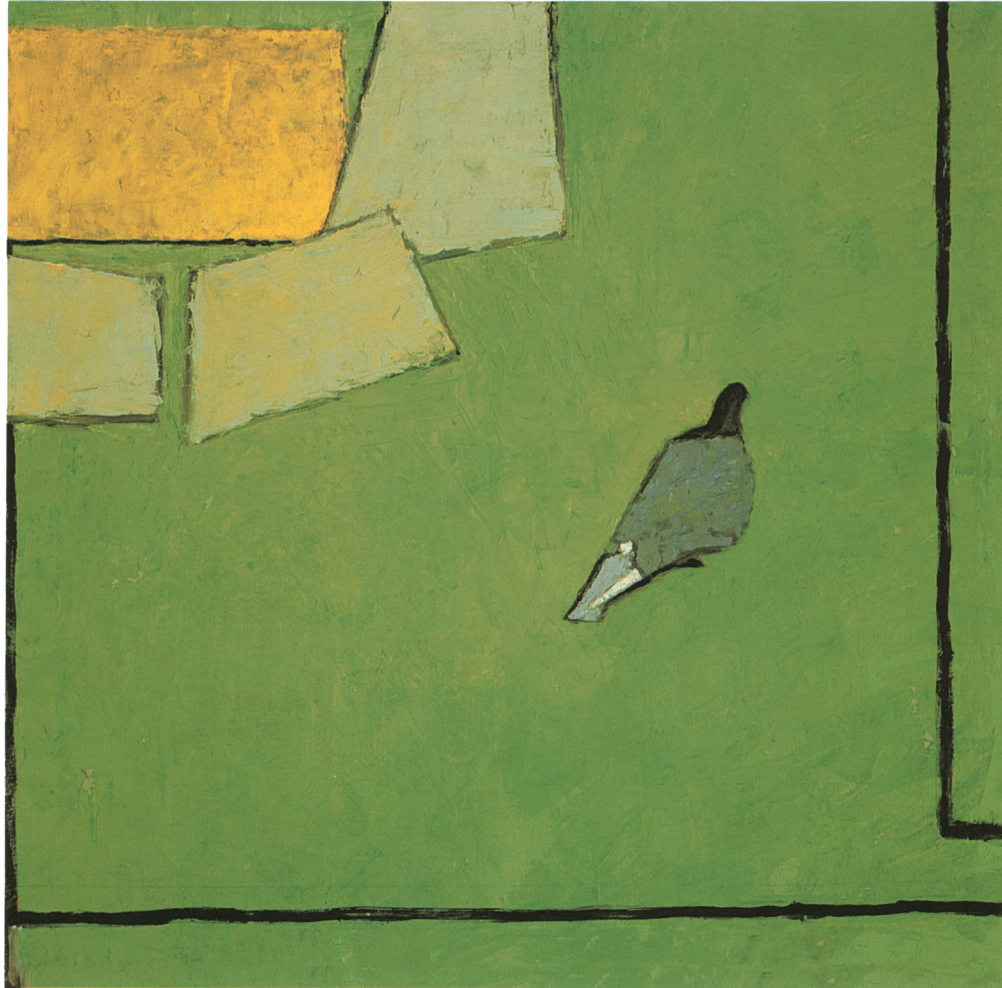


**Still Life (Modern Abstract)**, by 1958  
oil on canvas  
23 x 17 inches; 58.4 x 43.2 cm.  
signed lower right  
Collection of Alice and Stephen Montgomery

While never quite abandoning objective representation, Bessie Lowenhaupt tried her hand at a variety of styles. At first glance this painting may appear to be an abstraction. More likely, it is an interpretation of how the human eye and mind perceive a residential street after having looked directly into the sun. Or perhaps it represents the tonal qualities of a flower bed and a portion of a sign. It might even be in reference to some eye problems that Bessie had throughout her life.

This composition was in Bessie's first exhibition in 1958 at the Art Mart and was mentioned in art critic George McCue's review of that show in the *St. Louis Post-Dispatch*.





**Green Grass and Pigeon**

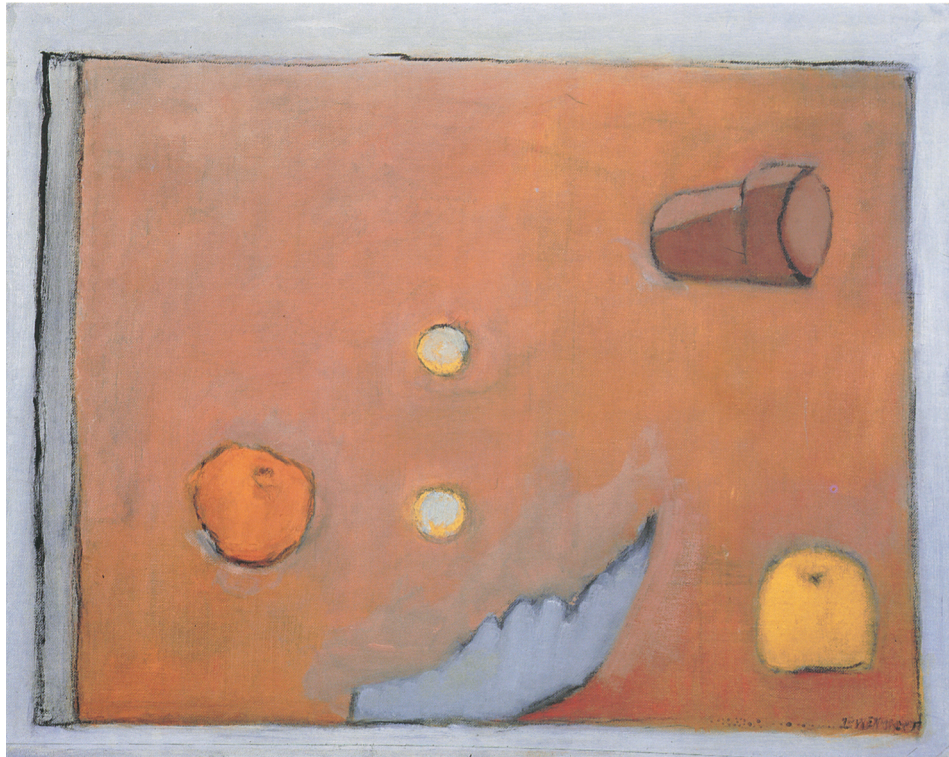
oil on canvas

24 x 24 inches; 61 x 61 cm.

Collection of Mr. and Mrs. George Hoblitzelle

Bessie Lowenhaupt struggled to finish this aerial view of a pigeon walking on the grass. Her solution was to balance the space and the mass of the painted flowers at the upper left with the addition of the painted black lines to the right and lower edge of the painting. She also cut off the lower edge of the canvas below the painted line because it seemed too large. For Bessie, no canvas or work was so precious that it could not be ruthlessly chopped or just as decisively added to.





**Still Life with Bird's Wing (Pink Still Life)**, by 1960  
oil on canvas  
16 x 20 inches; 40.6 x 50.8 cm.  
signed lower right  
Private Collection

This painting was acquired by its current owners at the Missouri Historical Society Flea Market. Afterwards, Bessie Lowenhaupt borrowed the painting, repainted it, and signed it. It is a study of both the space occupied by objects and the space between objects. This still life challenges the viewer on two fronts: first, it lacks relational cohesion between the still life elements and, second, the variable interpretation of the objects and the painting's "proper" direction is confusing.





**Self-Portrait (Study of a Head), c. 1961-62**

oil on canvas

24 x 20 inches; 61 x 50.8 cm.

signed lower right

Collection of Mr. and Mrs. Ernest W. Stix, Jr.

Bessie Lowenhaupt experimented with various modernist approaches in her painting, nevertheless, her work remained firmly rooted in the physical world around her. Her goal was to portray the essential nature of an object, place, or person. In this portrait, Bessie has sharply truncated the head so that only the face is complete. While it is possible to “read” the image as “putting its best face forward” or as being a mere facade, the white winglike shapes behind the truncated head are more reminiscent of the flights of fancy that motivate creativity. Indeed Bessie might have been communicating the notion that the face is only the public surface, more important is the essential interior character which drives it.





**The Song (Henry and Daughter at Piano), 1963**

oil on canvas

40 x 40 inches; 101.6 x 101.6 cm.

signed lower right

Collection of Cecile K. Lowenhaupt

Bessie Lowenhaupt experimented with blocked-out shapes to create portions of body areas, yet the connecting portions of the figural shapes were often implied and not expressed. Here the girl's head hovers above her shoulders, with the neck implied but not demonstrated. The figure behind the girl is her father, Henry, indicated with a few sweeping lines. Especially clever is the arc-shaped line suspended from the piano, which appears to be either the piano's pedals or the arc of Henry's extended foot poised to use the pedals.





**Mother and Children**, c. 1967-68  
oil and collage on canvas  
24 x 24 inches; 61 x 61 cm.  
signed lower right  
Collection of Elizabeth P. Roth

Occasionally, Bessie Lowenhaupt employed collage elements in her painting. In this work she cut and pasted pieces of wallpaper onto the background to define the interior space of the room and set off the family grouping in the foreground. While it could be potentially disconcerting to have the background more detailed than the foreground, the figures feel more unified because of the pattern embracing them.

This collage was in Bessie's show at the Martin Schweig Gallery in February 1968 and was mentioned in a *St. Louis Globe-Democrat* review entitled "Art Views: Zest for Life in Grande Dames' Exhibits" by art critic John Peters. Peters described the work as ". . . a semi-collage in which the artist has applied real wallpaper to the background: a device which logically should not work but which does here."





**Studio Still Life: Palette on Newspaper**

oil paint and newspaper on cardboard

26 1/2 x 30 inches; 67.3 x 76.2 cm.

Private Collection

Bessie Lowenhaupt draws the viewer into this work by placing a piece of newspaper atop the painted table, making the objects in her basement studio seem more realistic. By leaving the newspaper unmarked and the palette free of paint, we can surmise that this work describes the moment before she begins to paint. The experimental nature of this work is reinforced by the materials employed; it is painted on a piece of hand-cut cardboard, and the newspaper is loosely attached with a couple of dabs of glue.



## **RELIGIOUS**

There are four known religious paintings in Bessie Lowenhaupt's oeuvre. Each portrays a famous personage from the Old Testament: Moses, Elijah, Joseph, and Noah. The paintings reflect Bessie's lifelong interest in the Bible and its meaning.





**Noah Sends Out a Dove**, by 1963

oil on canvas

37 x 43 1/2 inches; 94 x 110.5 cm.

Collection of Mr. and Mrs. C. Marvin Harwood

In this painting Bessie Lowenhaupt depicts Noah leaning out of the ark as he watches the dove depart on its mission to find evidence of dry land. By placing the ark and Noah at the far right edge of the painting, Bessie underscores the impression that the whole world is covered with water and conveys the precariousness of the situation. Perhaps influenced by the color of the Mississippi River, Bessie painted the water-soaked ground in muddy golden tones. The surface and motion of the water are indicated by two parallel squiggles below the ark, lending a bit of humor to this solemn topic.

This painting was donated by Bessie for a 1960s fund-raising exhibition at the St. Louis congregation of Temple Israel. Because the painting was not sold during the fundraiser, C. Marvin Harwood, an organizer of the show, bought it himself.



## **TRAVEL**

Throughout her married life, Bessie Lowenhaupt enjoyed travelling with her husband and children. Bessie's first European tour was in the 1930s when the family bicycled for six weeks around France, Holland, and Belgium. Later she took trips to Rome, Paris, Naples, and Scandinavia. Bessie liked to travel on cargo ships and steamers and visited an astonishing variety of places, including the coast of South America. Even after her husband's death in 1958, Bessie continued to travel and seek out new experiences.





**Shipboard: Crane Operator**, c. 1967-68

oil and pencil on canvas

24 x 20 inches; 61 x 50.8 cm.

signed lower right

Collection of Mrs. Helman C. Wasserman

Much of Bessie Lowenhaupt's travel-related work was inspired by the sights of life aboard cargo ships and steamers. She was fascinated with the ropes of cranes, which raised and lowered goods into the holds of ships.





**Aboard Ship**, c. 1966  
oil on canvas  
28 <sup>1</sup>/<sub>2</sub> x 21 <sup>3</sup>/<sub>4</sub> inches; 72.4 x 55.2 cm.  
signed lower right  
Collection of Martin Schweig and Terrie Liberman

Bessie Lowenhaupt repeatedly explored the cross-sectioning lines of rigging on the decks of ships. Here, the ship is an implied abstract. What intrigued Bessie most was the limited focus of the birds on the wires.





**Cork Promenade**, c. 1967-68  
oil on canvas  
18 x 24 inches; 45.7 x 61 cm.  
signed lower right  
Collection of Jack and Barry Kayes

This painting is one of only two identifiable works related to Bessie's travels to Ireland. Bessie's son, Ben, and his family lived in Ireland for two years during the late 1950s and early 1960s. While Bessie usually took sketching materials with her on her travels, she rarely produced a finished painting from her drawings. Something rather fragmentary—an image or an interaction from Bessie's memory—would later become the focus for a painted composition. In this painting Bessie found the colorful figures walking up and down the dock at Cork to be a worthy image. By placing the dock to the far left of the painting, she helps us understand that it is the sea beyond that draws people to stroll the dock.





**Coffee on the Boat Deck**, c. 1967-68

oil on canvas

26 1/2 x 26 1/2 inches; 67.3 x 67.3 cm.

signed lower right

Collection of Mrs. Betsy Nimock

While the design of this painting is similar to that of *Cork Promenade*, with its action concentrated in the lower left corner, the lower horizon line and fewer number of figures on the deck create a more tranquil composition. The oversized coffee pot at the lower right corner of the table lends a humorous element to the composition. Visually it has as much weight as the other three figures sitting at the table, emphasizing its precarious position.





**Formal Gardens**, c. 1967-68  
oil on canvas  
24 x 18 inches; 61 x 45.7 cm.  
signed lower right  
Collection of Dr. Raymond Benoit

This painting of a grand formal garden was probably inspired from one of Bessie Lowenhaupt's visits abroad. Rarely did Bessie paint such expressions of extreme spatial depth and distance in her landscapes. Nor did she utilize one-point perspective in many of her compositions. The perspective, seen in the foreground garden area, contrasts with the layered planes of trees used to define the space of the background.



## **MOTION**

Bessie Lowenhaupt sought to convey a sense of motion in many of her works. These images of action might be of the elemental weather, of people, or of space itself. The techniques she used to communicate a sense of movement ranged from the slanting drops of rain to the bare branches of trees all stretching in one direction; from the swing of a garment as it follows behind the walker to the sense of weight of a heavy coat on a body trudging forward; and from the looming, static images of buildings in contrast to the light, urgent movement of a small figure rushing by.





**Girl in Rain**, by 1963  
 oil on masonite  
 17 x 14 inches; 43.2 x 35.6 cm.  
 signed lower right  
 Collection of Mrs. Bernard Mellitz

In this painting Bessie Lowenhaupt does not use the obvious movement of the legs to drive the yellow slickered figure forward. Instead, she makes the back edge of the raincoat angle away from the figure in a wedge that is parallel to the painted veil of rain. She strengthens the figure by placing it slightly in front of a tall tree and by making the front edge of the raincoat parallel to the front edge of the tree.





**Nuns at Dusk**, by 1965

oil on canvas

14 x 20 inches; 35.6 x 50.8 cm.

signed lower right

Collection of Alice and Stephen Montgomery

In this painting of two nuns walking, Bessie Lowenhaupt utilizes a different method for expressing their motion. The hem of the nun's habit in the foreground acts as a continuation of the line that marks the ground plane of the painting. The nun to her right marks the foremost edge of the back-ground plane, with the ground upon which they stride extending just past the second nun. As the nuns move forward toward the left, the walkway through which they have tread seems to have been consumed by the folds of their skirts.





**Sunday Morning**, by 1964  
oil on canvas  
23 1/2 x 18 1/2 inches; 59.7 x 47 cm.  
signed lower right  
Collection of Sheila Stix

The trees take center stage in this painting, defining the pedestrian and vehicular portions of the street. Pictured from above at an oblique angle, the tree trunks keep pace with the figures walking along the sidewalk. Bessie Lowenhaupt makes the walking figures merely another part of the urban scene by painting the sidewalk at the far edge of the painting.





**Two Walking Nuns, 1965-66**

oil on canvas

23 1/2 x 30 inches; 59.7 x 76.2 cm.

signed lower right

Collection of Jeanne and Lester Adelson

Bessie Lowenhaupt had the ability to paint motion without distorting an image or turning it into a caricature. Similar to the way a painting by Monet portrays women moving around a garden (*Women in the Garden*, 1867, in the collection of the Musée d'Orsay), Bessie conveys a sense of stride and gait with the sway of the nuns' thick, full-length habits. The nuns are set apart from the rest of the world by their clothing and by the closeness of their moving bodies. Often Bessie painted figures of nuns, usually walking in pairs through quiet streets and tranquil landscapes. Here, she simultaneously calls attention to their cloistered life and their place within the outside world.





**Walking Woman**, c. 1966  
oil on canvas board  
24 x 19 1/2 inches; 61 x 49.5 cm.  
signed lower right  
Collection of Dr. Raymond Benoit

In this painting and the next, the figures are hunched as they endure rain or cold snow. Yet it is not only the rain or snow that bears down on them; age, aches, and emotion all become elements of the figures' posture and motion.





**Man, Tree, Snow, Sidewalk**

oil on canvas

19 <sup>3</sup>/<sub>4</sub> x 16 inches; 50.2 x 40.6 cm.

Collection of Mr. and Mrs. George Hoblitzelle





**Children in the Snow**

oil on canvas

15 <sup>7</sup>/<sub>8</sub> x 19 <sup>7</sup>/<sub>8</sub> inches; 40.3 x 50.5 cm.

signed lower right

Collection of Cecile K. Lowenhaupt

Buoyant joy fills the canvas as children romp and play near a sapling displaying its fall foliage. Bessie learned to love snow during the winter before her marriage in 1910 and shared the experience with Abe in a letter.

"Such a snow-storm! I wish you could have seen the river this morning! Dull lead color, between white banks, and the trees just a little darker than the gray sky! And while I stood there a tug boat with heavy dull red barges came past — sending out clouds of yellow white smoke — It is absolute joy to think about it. I am impatient to get out, now. I was never so excited about a snow storm — . . . I am beginning to love Winter & snow, both of which I formerly hated) — Today is glorious!"





**Park**, c. 1967-68  
 oil on canvas with charcoal underneath  
 36 x 44 1/4 inches; 91.4 x 112.4 cm.  
 signed lower right  
 Collection of Gretchen Ackerman O'Neal

Bessie Lowenhaupt aptly communicates the dull gray winter sky, bare blown tree branches, and the brown lawns of the winter golf course. Stoically the golfers lean against the wind as they wait to take their golf shots. Time is suspended, caught in the bent branches, while a red flag strains against the wind at the far left of the canvas, animating the dull tonality of the winter landscape.

According to Bessie's art dealers, Martin Schweig and Frank Ferrario, this painting was slightly damaged in a fire. The background, mostly on the right side of the painting, has been retouched.





**Ellen with Top**, 1967-68  
oil on panel  
11 <sup>3</sup>/<sub>4</sub> x 12 <sup>1</sup>/<sub>4</sub> inches; 28.8 x 31.1 cm.  
signed lower right  
Collection of Mrs. Ethan A.H. Shepley, Jr.

This painting of similarities and contrasts shows a girl and a top balanced on their pivot points. The precarious equilibrium of the squatting, young lady is exaggerated by the unnatural squaring off of her skirt. The image of her arm and hand, which extends to a narrow point without the typical definition of digits or wrist, helps emphasize the precarious way that she is balancing her center of gravity. The small red top is also slightly out of balance, with its upper portion leaning slightly toward the girl as though it is about to spin out of control.





**Running Figure**

oil on canvas

23 1/2 x 29 1/2 inches; 59.7 x 74.9 cm.

signed lower right

Collection of Rich and Mary Weinstock

The action of running is expressed by the fully outstretched legs seen in both *Running Dog* and *Running Figure*. Bessie conveys the urgency of the action by placing both figures in stark scenes. Except for the red lines running horizontally across the top of *Running Dog*, only the dog crosses the scene. In *Running Figure*, two calligraphic forms of houses recede perspectively, their completed forms chopped by the edge of the painting. With the exception of the figure in red running, there is no other living thing to be seen, giving this painting a rather ominous sense.





**Running Dog**

oil on canvas

9 x 12 inches; 22.9 x 30.5 cm.

Collection of Mr. and Mrs. Charles A. Lowenhaupt





### **Watching and Riding**

oil on canvas board

12 x 14 inches; 30.5 x 35.6 cm.

signed lower right

Collection of Mr. and Mrs. Charles A. Lowenhaupt

This is a painting of juxtapositions: child to adult and static to active. Each of the relational subjects is pushed to the outer edges of the canvas. Motion is very subtly portrayed in the blurred edge of the tricycle's wheels and the front edge of the bicycle just beyond our view at the edge of the painting. The adult, standing nearby and watching, is clearly rooted and unmoving, visually weighed down by the darkness of her coat. Her lower legs and feet, indicated by a series of horizontal and vertical lines, interrupt the edge of the pavement upon which she stands, thus aiding in the illusion.





**Winter Sun**

oil on canvas

41 x 30 inches; 104.1 x 76.2 cm.

signed lower right

Private Collection

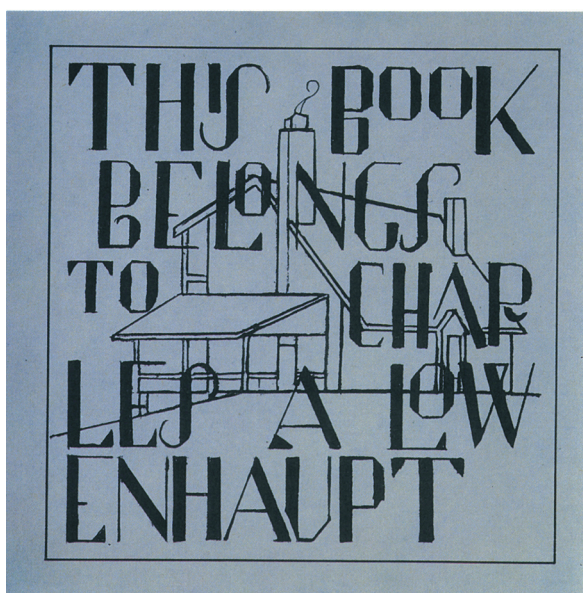
Bessie Lowenhaupt conveys considerable information despite the simplicity of her subject. Rarely in Bessie's work has the image of the leafless tree looked more barren. The sun provides no warmth or joy within the dull grayness of a winter day. The action of the hunched figure is pushed to the lower edge of the painting. While we cannot see the figure's legs, the compression of the figure between the tree and the partially expressed building at the far left helps communicate the figure's movement.



## **THE COMMONPLACE WORLD AROUND US**

According to a former pupil of Fred Conway, who was a teacher in the Art School at Washington University, Conway would, when describing the group of eight women he worked with outside of school, especially mention an older woman who looked out the window and created wonderful things instead of studying the still life models provided in the studio. This was Bessie Lowenhaupt. Drawn to the world outside her window, Bessie found her visions in back alleys and residential rooftops, in the repetitive linearity of porch railings and park benches, in birds pecking for food or sitting on windowsills, and in flowers.





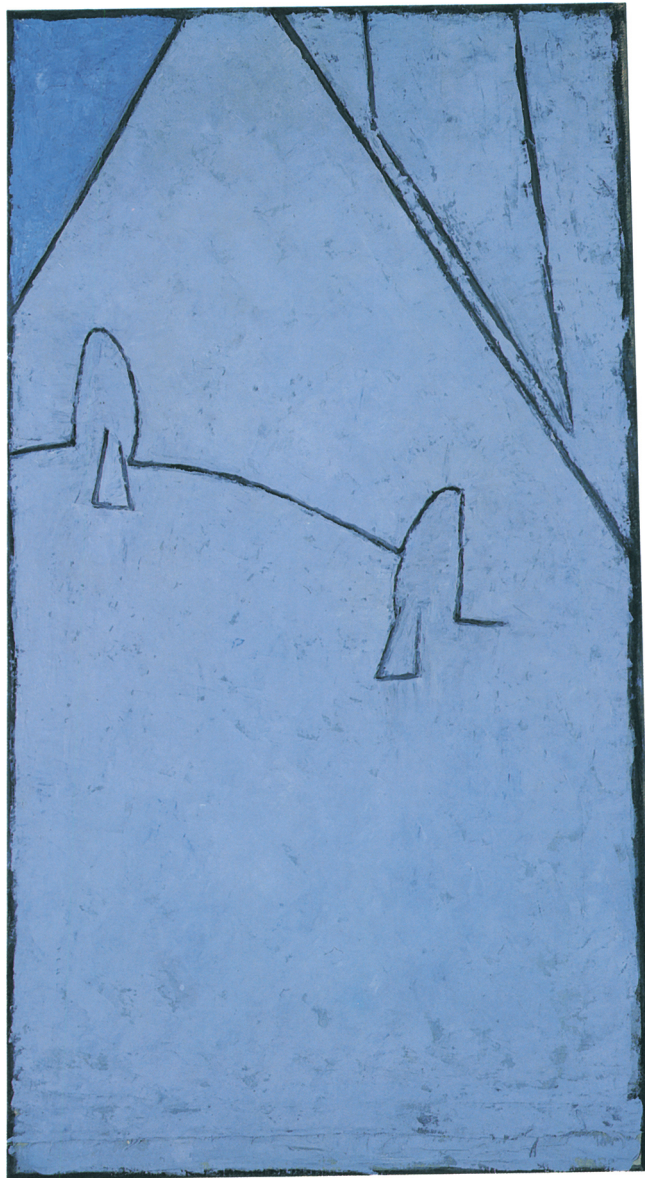
**Bookplate for Charles A. Lowenhaupt**, c. 1956  
 mechanical reproduction  
 4 x 4 inches; 10.2 x 10.2 cm.  
 Collection of Mr. and Mrs. Charles A. Lowenhaupt



**Bookplate for Henry C. Lowenhaupt**, c. 1960  
 mechanical reproduction  
 4 x 4 inches; 10.2 x 10.2 cm.  
 Collection of Mr. and Mrs. Charles A. Lowenhaupt

These bookplates were made as presents for Bessie's son and grandson. The graphics for each image are very different. Behind the jazzy lettering of Charles's bookplate is a line drawing of the Lowenhaupt log cabin, while Bessie made a more formal image of a Mississippi River steamboat with a stylized version of the Eads Bridge in the background for Henry.





**Two Birds**, by 1959  
oil on canvas  
30 x 15 <sup>3</sup>/<sub>4</sub> inches; 76.2 x 40 cm.  
Private Collection

Here, Bessie Lowenhaupt utilizes the same techniques and spatial formations that she used in *Aquarium*. However the colors in *Two Birds* are more muted and monochromatic, and the forms of the seated birds are supplied only through the use of outline. The vertical lines to the right perhaps indicate a window in a gray wall, while the blue-gray triangle at the left represents the cold winter sky. This painting may be interpreted in other ways, for instance, as two gray birds sitting on a tree limb as it branches out over a gray stone ledge on a house, or as two birds on a branch silhouetted against the peaked roof of a house with a chimney.





**Aquarium**, c. 1961

oil on canvas

48 x 26 inches; 121.9 x 66 cm.

signed lower right

Private Collection

Painted with a very limited palette, this image is reminiscent of a painting by Henri Matisse (*Piano Lesson*, 1916-17, in the collection of the Museum of Modern Art). Bessie Lowenhaupt's planes of subtle color recede deeply into space and convey, as the art historian H.H. Arnason said of Matisse in his book *History of Modern Art*, a sense ". . . of a living space in which personages can move and breathe. . . ." The vertical golden section edged with a white stripe represents a portion of a curtain and a window. The calligraphic form of the fish may be a visual pun on Matisse's many images of goldfish. Not surprisingly, Matisse also tended to outline his forms with a black line.





**Garbage Cans and Sparrows**

oil and sand on canvas

12 x 16 inches; 30.5 x 40.6 cm.

signed lower right

Collection of Rich and Mary Weinstock

Bessie Lowenhaupt consistently chose to look beyond the public face of the urban streetscape to the life of the alley. In *Garbage Cans and Sparrows*, birds are enjoying a festive repast. Bessie even teases us by scattering sand in her oil paint to mimic the look of birdseed on the ground. Also, the very thinness of the paint in the "alley" area of the canvas simulates the irregular roughness of back alley pavement.





**Garbage Cans**, c. 1962

oil on canvas

24 x 20 inches; 61 x 50.8 cm.

signed lower right

Collection of Martin Schweig and Terrie Liberman

Through Bessie Lowenhaupt's eyes we see the personality and demeanor of each trash can in these paintings. In *Garbage Cans*, the dull metal of the cans anchors the broad expanse of lighter gray to the left and a rather grayed white section to the right. Bessie typically painted a spot of color in her more monochromatic canvases. Peeking out from the open lid of the top can is a white form accented by a red spot.





**Scaffolding**, c. 1963

oil on canvas board, nailed to plywood

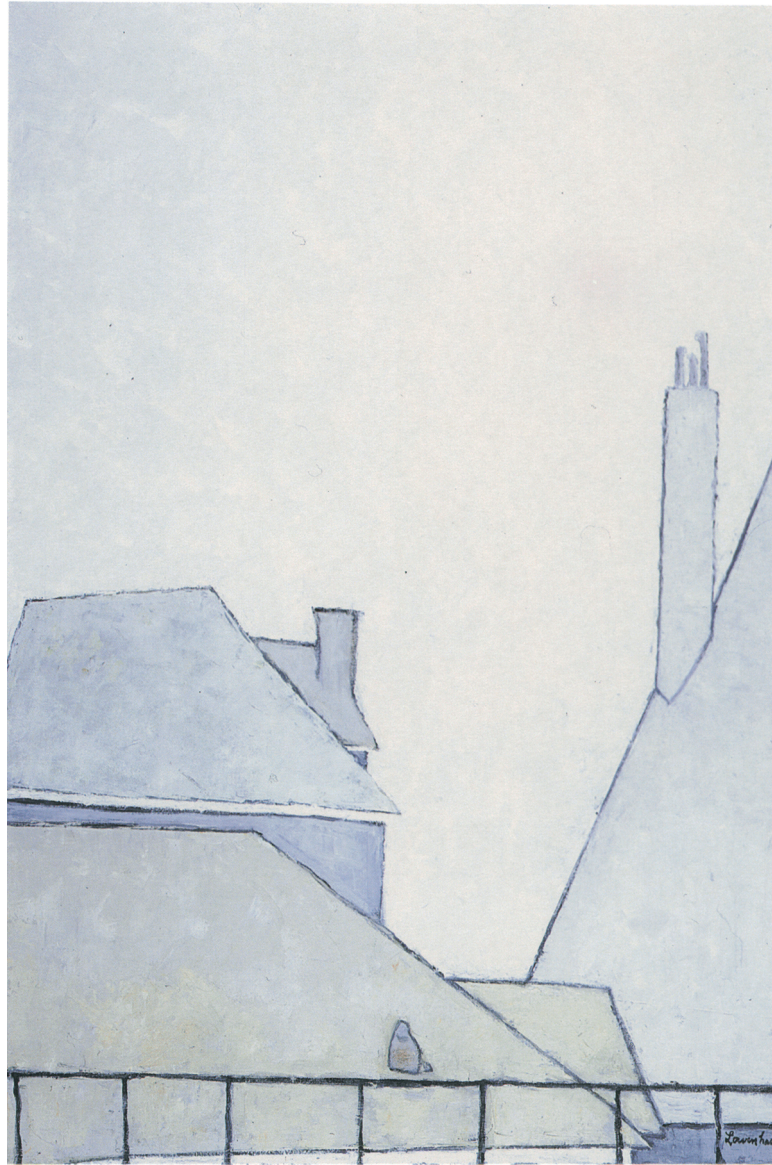
29 <sup>3</sup>/<sub>4</sub> x 24 inches; 75.6 x 61 cm.

signed lower left

Collection of Mr. and Mrs. Ernest W. Stix, Jr.

The unexpected face of the urban environment continually inspired Bessie Lowenhaupt to paint the rooftops and garages she saw in everyday life. In *Scaffolding*, Bessie painted the supports that hold a billboard atop a mansard roof. The billboard, itself intended to face the world, is hidden from view. Against the walls below, more scaffolding awaits use or holds a worker.





**Rooftops (Roofs), 1962**

oil on canvas

36 x 23 1/2 inches; 91.4 x 60 cm.

signed lower right

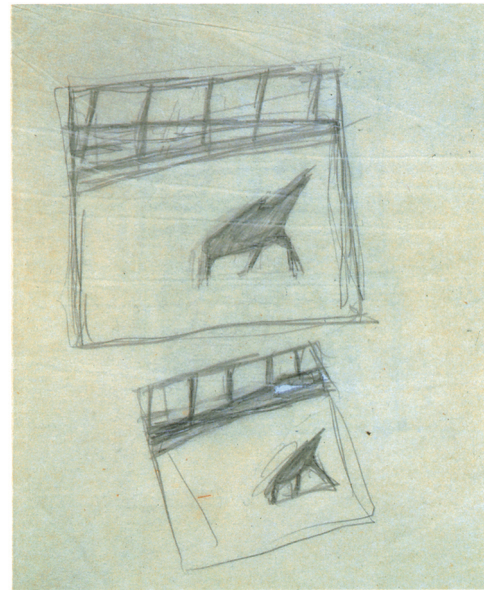
Collection of Mrs. Helman C. Wasserman

A fellow painter and friend described Bessie as she worked in a painting class as ignoring the model provided and “looking out the window like a dreamer.” When you gaze out of a window, typically you focus on the distant view. Here in *Rooftops*, the bird on the railing is the focus of the image, not the man-made landscape of rooftops and chimneys.





**Starling (Bird on Porch)**, by 1963  
oil on canvas  
15 x 15 inches; 38.1 x 38.1 cm.  
Collection of Mrs. Candy Lee



**Studies for Starling**, by 1963  
from sketchbook bound with maroon cover  
12 x 10 inches; 30.5 x 25.4 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

This painting of a bird pecking at some crumbs on a porch is deceptively simple. Its success is dependent upon balanced spatial relationships and the proper profile of the bird within the space. By comparing the finished painting to the two study sketches discovered in one of Bessie Lowenhaupt's sketchbooks, we can witness her struggle for perfect placement, proportion, and profile. Her successful resolution of these aspects makes the finished painting appear to have been rather effortless.





**Children and Geese**

oil on canvas

11 <sup>3</sup>/<sub>4</sub> x 12 inches; 29.8 x 30.5 cm.

Collection of Cecile K. Lowenhaupt

One can almost hear the giggling children and chattering geese in this painting. The flutter of bodies compressed into such a small space is unusual for Bessie Lowenhaupt. Typically her very small canvases are composed of one or two figures in acts of contemplation or simple movement. In this case, the joyous noise and activity of the bodies are expressed most convincingly by the density of the image.

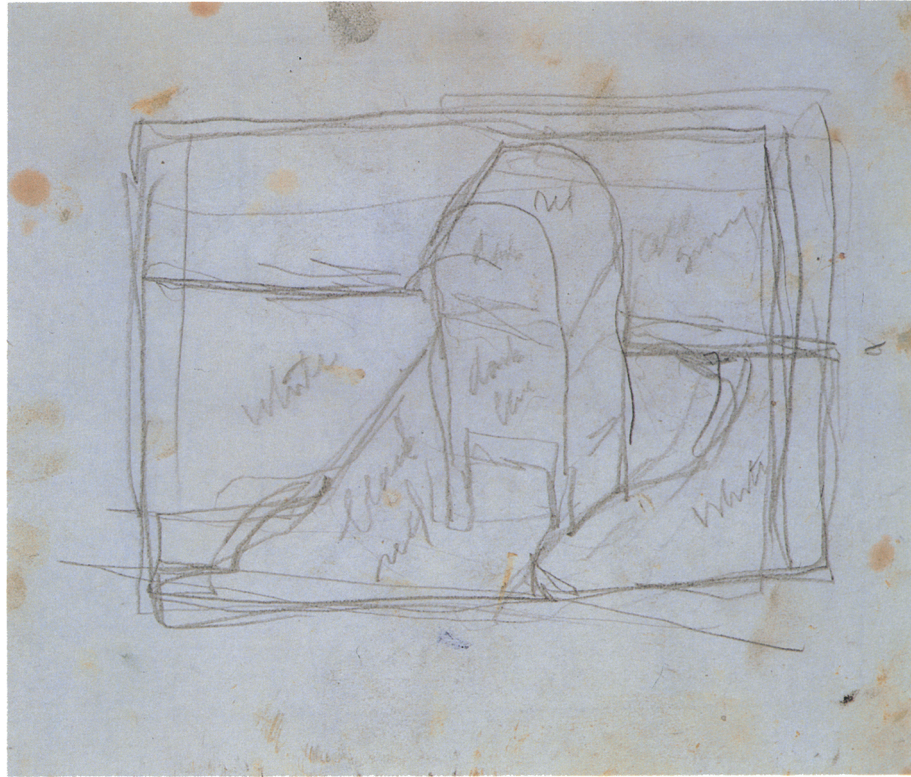




**Green Lady**, c. 1966  
oil on canvas board  
16 x 20 inches; 40.6 x 50.8 cm.  
signed lower right  
Collection of Mr. and Mrs. Frank T. Schleicher

While the architectural forms define the limits of this image, the focus is the small group of white flowers in the foreground. Painted with greater attention to detail and clarity, the flowers welcome us into the picture, even as the figure turns away.





**Study for a Mailbox Painting**

from Beverly Sketchbook

pencil on paper

10 x 8 inches; 25.4 x 20.3 cm.

Collection of Mr. and Mrs. Charles A. Lowenhaupt

This drawing from one of Bessie Lowenhaupt's sketchbooks is unusual because it suggests that Bessie did a considerable amount of planning for the finished work. The drawing includes written references for the selection and placement of specific colors. While there is indeed a finished painting of a mailbox (dated 1967-68), it does not resemble this sketch. In the extant mailbox painting, the mailbox defines the foreground while a mother and child walk across the street in the background. In this sketch, the mailbox is made the central focus by its placement in the picture.



## **ST. LOUIS SCENES**

From the time of her marriage, Bessie Lowenhaupt was a resident of St. Louis. She found inspiration and enjoyment in the city's parks, monuments, and public institutions. Many of her paintings celebrate the importance of these places in the everyday life of the St. Louis community.

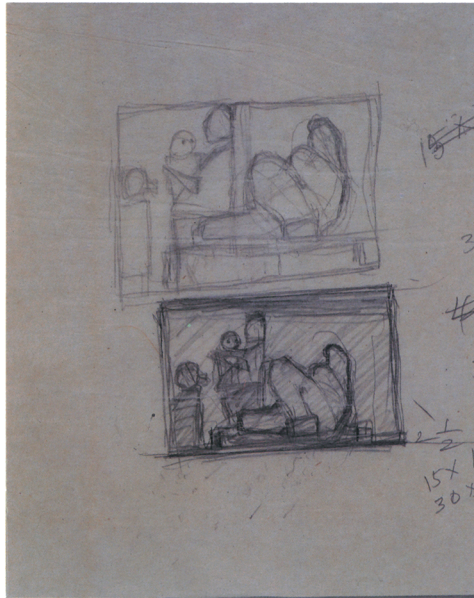




**Hill in Forest Park**, c. 1963  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
signed lower right  
Collection of Eugene and Jutta Buder

Despite its title, there are no buildings or monuments in this painting that confirm it is an image of a hill in Forest Park. A frequent visitor of her city's attractions, Bessie Lowenhaupt captured the sense of a shared special outing, which is still apparent on visits to the park and its attractions today. Bessie focuses this view of the park on the citizens, who are enjoying its natural beauty, while at the same time expressing nature minimally.





**Studies for At the Art Museum, c. 1961**

from sketchbook bound with maroon cover

pencil on tissue paper

12 x 10 inches; 30.5 x 25.4 cm.

Collection of Mr. and Mrs. Charles A. Lowenhaupt

While Bessie Lowenhaupt's paintings of views inside The Saint Louis Art Museum remain at large, these study drawings corroborate their existence. The drawings explore the complex spatial groupings of a family moving through the Museum in the vicinity of a sculpture by Henry Moore called *Reclining Woman*. The many extant drawings, including these two, indicate that Bessie worked on the structure of the various elements over a period of time. According to Judith Saul Stix, in her book *Bessie Lowenhaupt from Life: A Very Personal Portrait*, Bessie hoped to convey the sculpture's hold on the father and child, even as they move away from it.





**St. Louis Arch**, c. 1966  
oil on canvas  
21 1/2 x 34 inches; 54.6 x 86.4 cm.  
signed lower right  
Collection of Mrs. Claire Keeler

Bessie Lowenhaupt's love of flowing rivers stemmed from her childhood river adventures on the banks of the Ohio River in Mount Vernon, Indiana. She continually referred to the flowing river as a constant in her life. In a letter to her grandson, Charles, dated October 28, 1966, Bessie sang the praises of the St. Louis riverfront.

"Your father gave me a wonderful treat today—We went to the windows of a 17th floor, south-east apartment at the Mansion House. I honestly believe that what we looked out upon—the arch, the river, the bridges the boats—is the most beautiful of anything I have ever seen."



## **STILLNESS**

Bessie Lowenhaupt sought the still point around which a composition could pivot within a variety of subjects. So universal is this in her work that it can be described as one of her strongest types of design. An image of stillness is not merely static but implies an extension of time rooted in one location. Like meditation, the painted stillness allows the viewer to see and hear beyond what is spoken and pictured.





**Reading (Summer Cottage)**, by 1963  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
signed lower right  
Collection of Manuel and Patti Lowenhaupt

Dwarfed by the architectural forms surrounding them, a mother reads to her child. The image communicates the relativity of very small figures within the large world around them. While the architectural elements serve as a compositional “shelter” for the two figures, it is the adult seated with the child who shelters, nurtures, and protects. The painting’s textured surface has a velvety quality to it, while the contrast of warm browns with cool purple lends a lush feel.





**Bench by the Lake (Two Women by a Pond),** by 1963

oil on canvas

24 x 30 inches; 61 x 76.2 cm.

signed lower right

The Saint Louis Art Museum

Gift of Mr. and Mrs. Henry C. Lowenhaupt 45:1972

Images of people seated on park benches are common in Bessie Lowenhaupt's oeuvre. At their most basic level, they are figures at rest in pleasant surroundings. However the pastoral elements are only one aspect of these paintings. Often the park bench, the figures, or even the trees are visually truncated by the edge of the canvas, lending a rather Japanese flavor. By pushing the figures on the benches to the far side of the painting, and in the case of the *Bench by the Lake* to the upper quadrants of the picture, Bessie creates the visual equivalent to vast fields of calm and parks of peace.





**Two Figures on a Park Bench**

oil on canvas

12 x 12 inches; 30.5 x 30.5 cm.

signed lower right

Collection of Morton and Mary Bearman



**Man on a Bench**

oil on canvas

12 x 12 inches; 30.5 x 30.5 cm.

signed lower right

Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Man on a Bench* has the special distinction of being the only painting that Bessie gave directly to her grandson Charles. Indeed, the figure of the lounging man is reminiscent of Charles. Especially intriguing is the absence of any vertical support for the bench. It is the extended legs of the lounging figure that connect the wooden bench slats to the ground. The way the figure's right hand hangs teasingly over the top slat, seemingly disconnected from the figure's extended arm, echoes the abstraction of the bench itself. In *Two Figures on a Park Bench*, the vertical supports for the bench's back slats are missing. Instead, the far left tree stands in for the left support and, on the right of the bench, the back of the figure on the right side does the same.





**Doctor's Office**, c. 1965  
oil on canvas board  
24 x 17 <sup>3</sup>/<sub>4</sub> inches; 61 x 45.1 cm.  
signed lower right  
Collection of Mrs. Norman Drey

Everything Bessie Lowenhaupt saw and encountered served as artistic inspiration. She was preoccupied with her experiences as a patient sitting and waiting at doctors' offices. In a waiting room, the combination of time and the unknown provides power to the notion of stillness. Typically, the empty stillness of the space is as much the subject as the lonely figure who perpetually waits.





**Doctor's Waiting Room, c. 1966-67**

oil on canvas board

16 x 16 inches; 40.6 x 40.6 cm.

signed lower left

Collection of Clinton and Sally Philips

In this painting Bessie Lowenhaupt teases our awareness of the painted stillness by "decorating" the far wall with a painting of a park after her own artistic style. The chair at the left and the figure on the right serve a repoussier function, leading us back into the painting.





**Seated Girl (Waiting Room)**, c. 1967-68  
oil on canvas board  
24 x 18 inches; 61 x 45.7 cm.  
Collection of Barbara and Ralph Lowenbaum

An exploration of visual balance is evident in this painting. Bessie Lowenhaupt stabilizes the figure's extended right leg by defining the hall and doorway behind the figure and to the right with a wedge of white paint. Consequently, the waiting rests upon a pivot—a very precarious situation.





**Interlude**, c. 1967-68

oil on canvas

36 x 28 inches; 91.4 x 71.1 cm.

signed lower right

Collection of Mary T. Hall

Bessie Lowenhaupt successfully conveys the mass and gravity of these painted figures. Although their limbs and body features are masked by garments, their forms are reminiscent of those by Giotto and Masaccio in the 14th and 15th centuries, when the notion of portraying real palpable life in paint was evoked by the image of a massive rounded body. The stillness of these figures causes them to appear rooted, giving the image a sense of an extended period of time.



## **STILL LIFE**

Much as we might expect a still life image to be static, Bessie Lowenhaupt's still lifes are instead very active paintings of inanimate objects. Bessie's still life works appear to date only from her late career, as there are no early examples of this genre. A still life painting can be a form of exercise used to continuously hone an artist's skills. While still life paintings probably served that purpose for Bessie, she also used them to express her deep commitment to the painted subject.





**Still Life with Bottles**

oil on canvas

17 x 13 inches; 43.2 x 33 cm.

Collection of Mr. and Mrs. Charles A. Lowenhaupt

This is probably a relatively early still life painting by Bessie Lowenhaupt. Like many of her other still life paintings from this early period, Bessie included a metal music stand in the composition. Later in her career, she will create still lifes that have a feeling of sparseness to better express the space.





**Still Life**

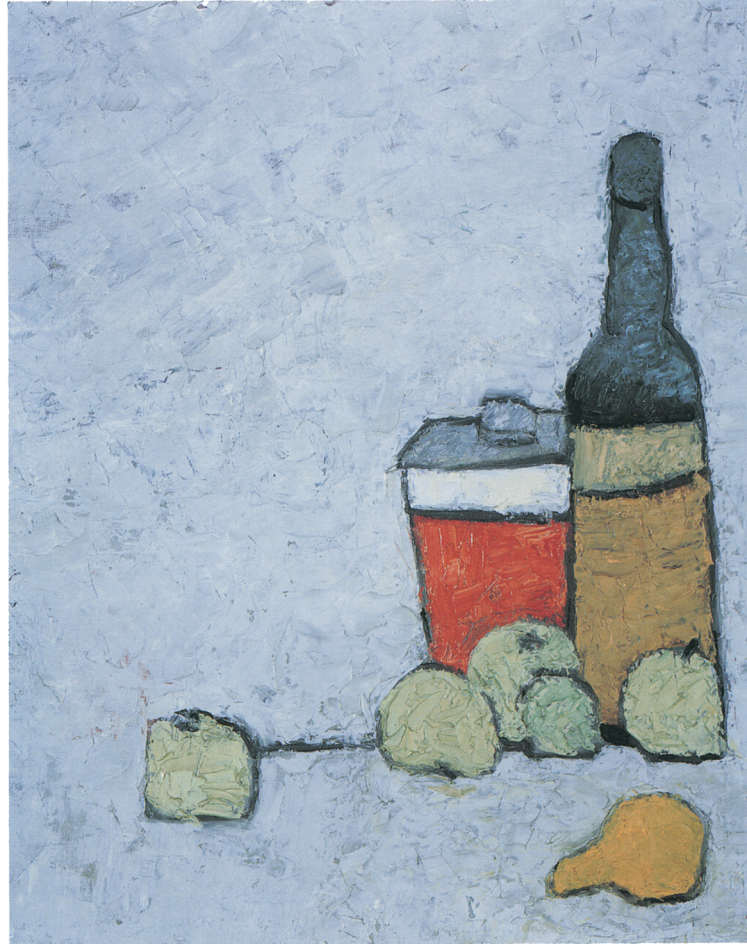
oil on canvas board

16 x 12 inches; 40.6 x 30.5 cm.

Collection of Mrs. Candy Lee

This is an unusual still life for Bessie Lowenhaupt. The use of a painted doily on the table is unprecedented. Also unusual are the elements in the left corner—a cluster of grapes and what appear to be pieces of wood. Altogether the objects in this still life pose a challenge to the painter as a compendium of different textures and surfaces.





**Still Life with Bottle and Fruit**, by 1961

oil on canvas over heavy paper

19 <sup>3</sup>/<sub>4</sub> x 16 inches; 50.2 x 40.6 cm.

Private Collection

This still life is an excellent example of one of Bessie Lowenhaupt's maxims: you should paint what you see and not what you know to be there. The portion of the fruit that rests on the surface is flattened out. So too are the sides of the far right and far left apples. The apple on the right is visually flattened by its juxtaposition to the edge of the bottle. On the left, the sharp corner defined by the bottom and left sides of the apple seems to indicate a wall. This sense of implied space is strengthened by the edge of the surface, which is suggested by the line between the center and left apples.





**Sketches for Stool and Lemon**, by 1958  
from FAV-O-RITE Sketchbook  
pencil and ink on paper  
12 x 9 inches; 30.5 x 22.9 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt



**Stool and Lemon (Lemon)**, by 1958  
oil on canvas with newspaper under paint  
30 x 14 1/2 inches; 76.2 x 36.8 cm.  
initials lower right: B.C.L.  
Collection of Cecile K. Lowenhaupt

The studies for the painting chronicle Bessie Lowenhaupt's compositional experiments. Most striking is the elimination of the rectangular boxes from the upper left of the painting, which correspond with the location of the painted-over newsprint in the final work. The cool sparseness of the painting makes it a compelling still life. Upon careful inspection, the newsprint under the gray background paint can be seen, indicating that Bessie probably intended this painting to look more like the sketches at one time. The space and balance of the composition are defined by the placement of the stool, while the yellowness of the lemon lends warmth and focus to the painting.





**Still Life with Fruits and Flowers**

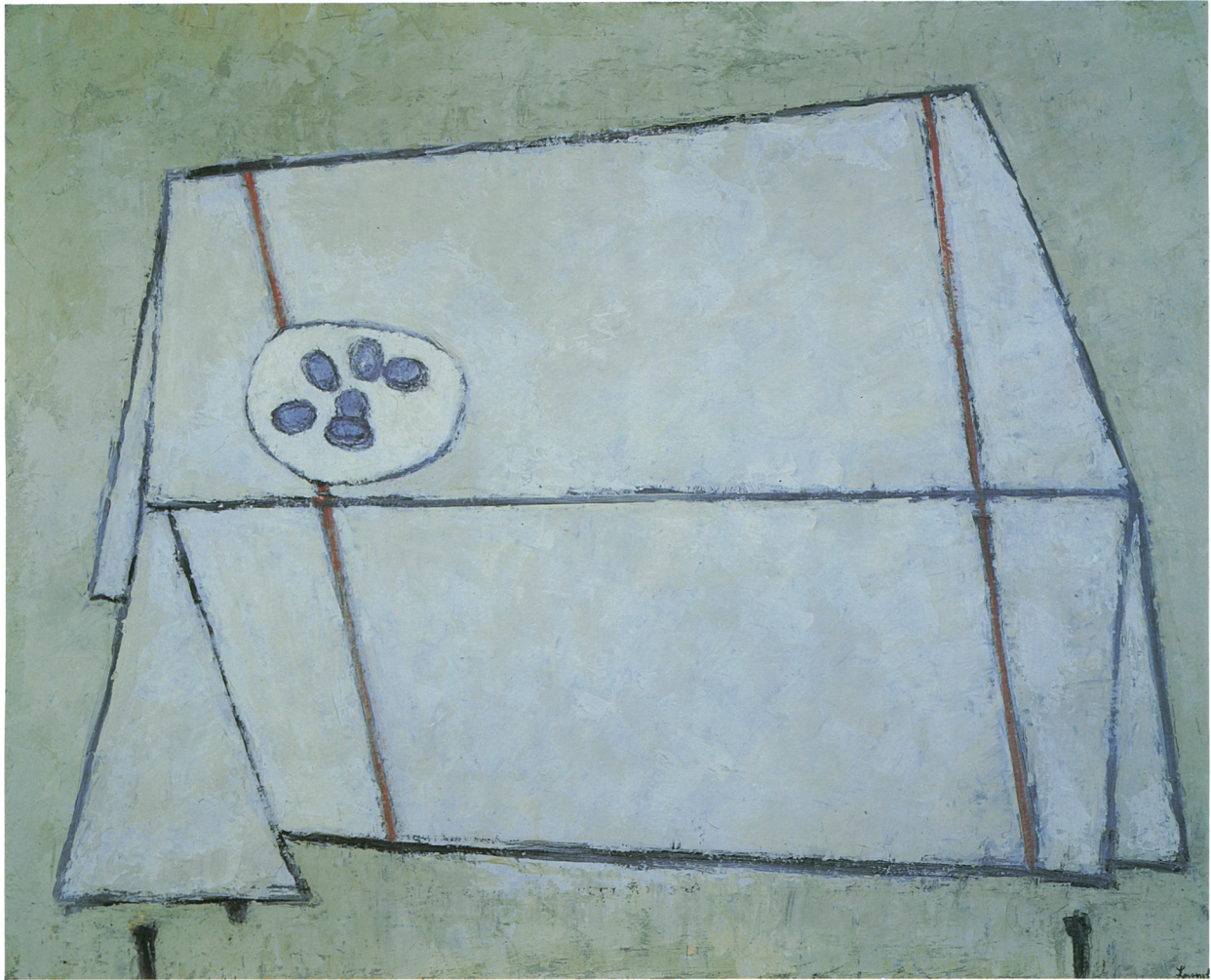
oil on canvas

17 1/2 x 23 1/2 inches; 44.4 x 59.7 cm.

Collection of Morton and Mary Bearman

While this work may appear to include two different styles of representation, it is actually a study of the differences between the glass vase holding the multicolored flowers and the white bowl holding the monochromatic plums. The clearness of the glass is defined by its partially outlined edge. These divergent still-life images are unified by a tonal, nonrepresentational background.





**Still Life with Plums**, c. 1961-62

oil on canvas

29 1/2 x 38 inches; 74.9 x 96.5 cm.

signed lower right

Collection of Mr. and Mrs. Ernest W. Stix, Jr.

Bessie Lowenhaupt ignored the rules of nature when they didn't serve the needs of her painting. *Still Life with Plums* is a visual deception of sorts—the rules of perspective have been completely discarded. We see the side of the tablecloth clearly, but the top of the table does not recede into the distance as we know it must. Even better, the tablecloth floats above the unconnected table legs below. Bessie tipped the surface of the tabletop up and stressed her defiance of nature by decorating the tablecloth with a red line on each side. Although the red lines appear to bend as they drape over the side of the table, they are indeed both straight lines, as Bessie used a ruler to draw them onto the canvas.





**Geranium and Lemon on Easel**

oil on canvas

23 <sup>7</sup>/<sub>8</sub> x 18 inches; 60.6 x 45.7 cm.

signed lower right

Collection of Cecile K. Lowenhaupt

Bessie Lowenhaupt did not paint to be clever or to conceal, rather she worked to reveal the inner nature of an object, place, or person. In the case of this still life, the table for the arrangement is actually an easel whose work surface has been tipped back and laid parallel to the floor. It is interesting that Bessie did not try to conceal her nonstandard use of the easel. Rather she indicated the edge on which the paper or painting rests while it is being worked on—even though it serves no purpose in this non-traditional use of the easel. She further used the framework of the easel's central legs and the darker edge to visually balance the lemon and potted geranium on the flattened surface.

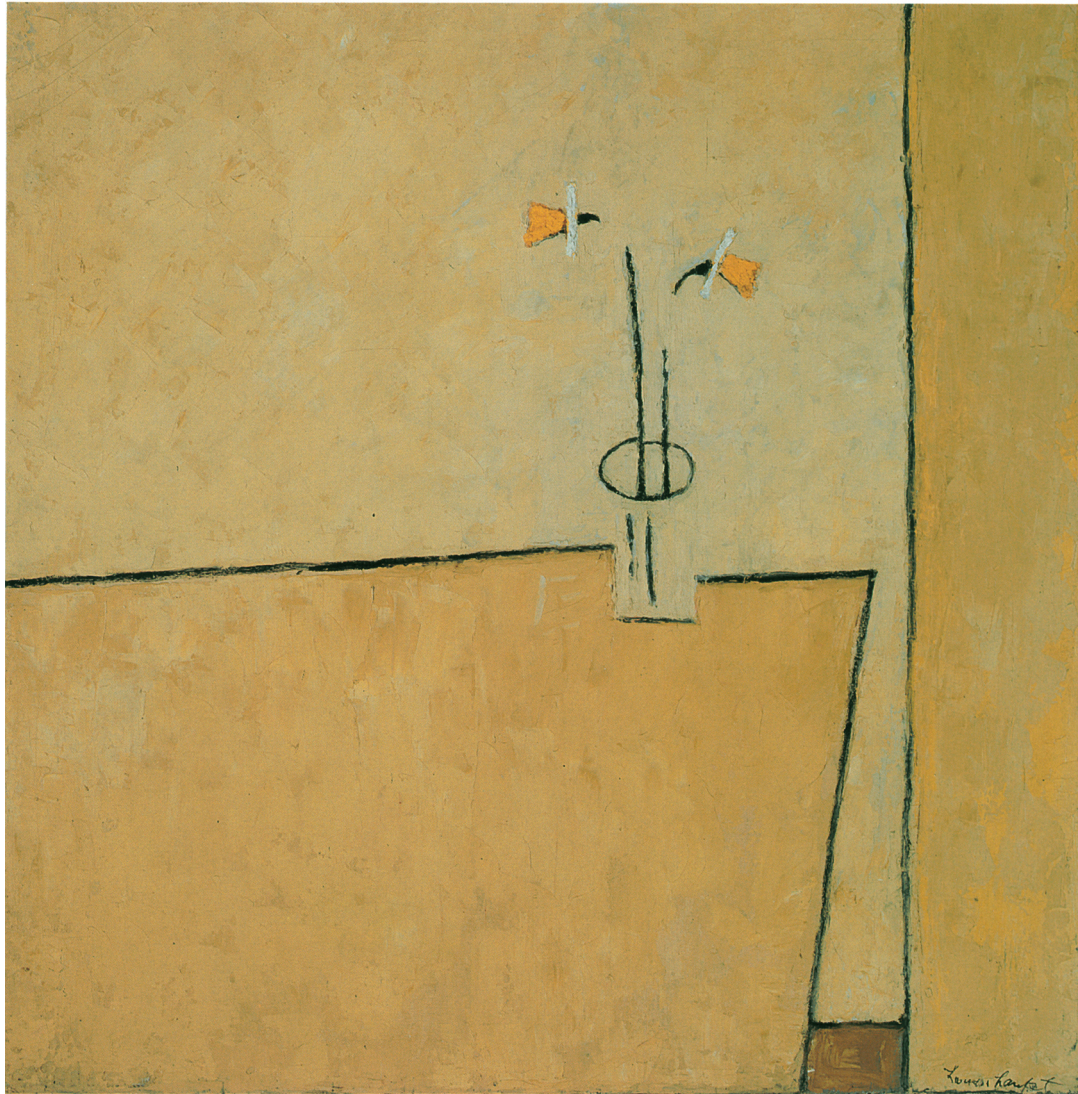




**Bottles**, by 1963  
oil and pencil on canvas  
18 x 24 inches; 45.7 x 61 cm.  
signed lower right  
Collection of Mr. and Mrs. Jerome Rubenstein

This Bessie Lowenhaupt still life seems full of vigor and personality, while the photograph of the actual bottles seems staid and dull (inset photograph). The folded napkin in the foreground is a reference to a luncheon Bessie had with Evelyn Grand, who owned the bottles. Bessie sent the painting to Mrs. Grand with a note saying: "I had a wonderful time at lunch. . . ."





**Daffodils**, by 1963  
oil on canvas  
29 1/2 x 30 inches; 74.9 x 76.2 cm.  
signed lower right  
Private Collection

The imagined perfume of daffodils fills this spare painting. Even with a limited palette of color, this painting has an extremely strong presence and is full of Bessie Lowenhaupt's inimitable style. The painted surfaces define a tabletop, wall, and doorway. While the sides of the glass vase are undefined, it is their absence that makes the clear glass feel present. The vase of flowers bisects the table's back edge, which is at different levels on either side of the vase.

Often when Bessie painted, she would use an interrupted or discontinuous line to define an edge. The discontinuous line or edge helps to enliven the picture and make an otherwise static object dynamic. The artistic device also quantifies the viewer's visual experience—painting what the eyes actually perceive, not what the brain edits the visual experience to be.





**Teacups (Gossips)**

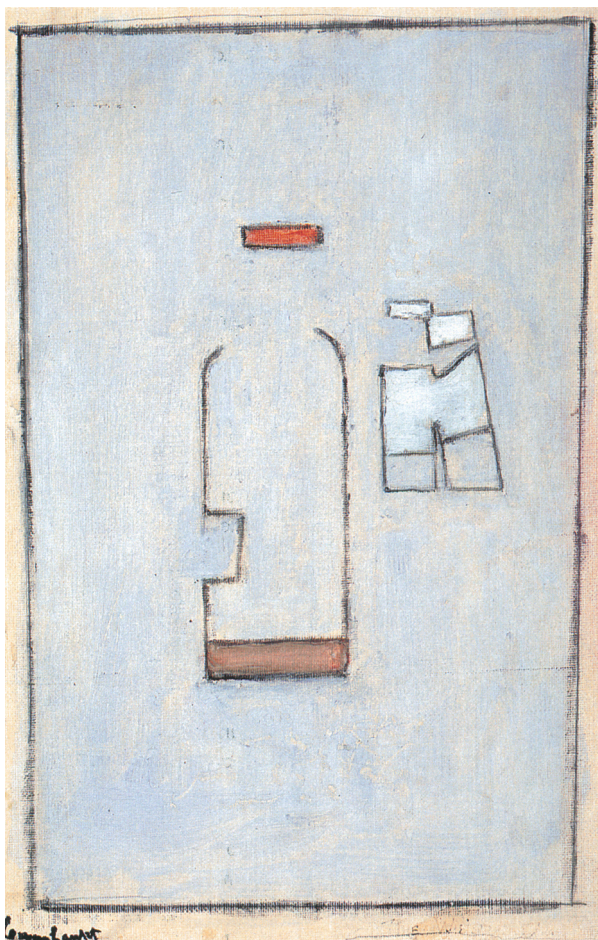
oil on canvas

12 x 12 inches; 30.5 x 30.5 cm.

Collection of Sheila Stix

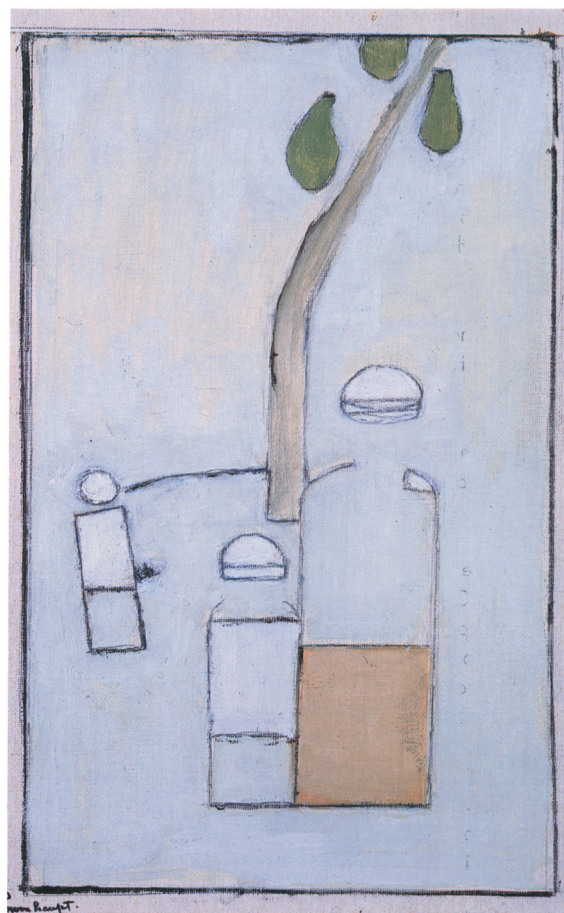
Bessie Lowenhaupt's instinctive ability to arrange objects was one of her greatest gifts. Here, she teases us with a "coffee klatch," implied by the grouping of mugs. The fifth mug, not in the "inner circle," sits poised at the edge of the table. The table's presence is suggested by the horizontal line that runs across the bottom of the picture and ends at the base of the fifth mug—the odd man out.





**The Whisperer**, c. 1967-68

oil on canvaslike cloth mounted on cardboard  
 16 x 10 1/2 inches; 40.6 x 26.7 cm.  
 signed lower left, title faintly painted lower right  
 Collection of Mr. and Mrs. Frank Pollnow, Jr.



**In the Botanical Garden**, c. 1967-68

oil on canvaslike cloth mounted on cardboard  
 15 3/4 x 10 3/8 inches; 40 x 26.3 cm.  
 signed lower left  
 Collection of Mr. and Mrs. Quintus L. Drennan, Jr.

Bessie Lowenhaupt saw art where most of us would see only the commonplace. Groupings of pill bottles on her bedside table were magically transformed into a series of figural compositions. These two works are from the *Medicine Bottle* series. In *The Whisperer*, Bessie portrays what it feels like to be the odd man out. In *the Botanical Garden* is the result of Bessie's transformation of a spindly plant and three pill bottles.



## CHRONOLOGY

1881 Bessie is born in Mount Vernon, Indiana, on November 19 to Manuel Cronbach (d. 1927) and Fanny Heiman (d. 1926).	1918 Son Benjamin Lowenhaupt is born.	1950 Daughter Elizabeth Lowenhaupt marries Gustav Lowe.
1899-1903 Bessie studies at the School of The Art Institute of Chicago. In Chicago, she rooms at the "Y" while Ruby Lowenhaupt stays with brother Jesse. Bessie becomes close friends with Alice Clever and Cora Fulton; together they form the ABC club.	1922 Daughter Marian Lowenhaupt is born.	Son Benjamin Lowenhaupt marries Rosalin Woo in San Francisco.
1900 Abe Lowenhaupt graduates with a B.A. from the University of Michigan.	1927/28 The Lowenhaupt family moves into Parkview house on 6237 McPherson.	Grandson Haymar Stolar dies.
1901 Abe Lowenhaupt receives law degree from Lake Forest College in Chicago.	1933 The Lowenhaupts acquire land and build a log cabin 70 miles north of St. Louis.	Granddaughter Alice Lowenhaupt is born.
1903-10 Between the time Bessie comes home from the AIC School and marries in 1910, she paints a mural around the breakfast room in the Cronbach house in Mount Vernon, and she creates the illustrations for <i>The Bride's Book</i> .	1934 Bessie makes her first trip to Europe with her family. They travel partly by bicycle during a six-week adventure.	1951 Granddaughter Katherine (Ky) Lowenhaupt is born.
1905 Lee (Bud) Cronbach, Bessie's brother, marries Ruby Lowenhaupt, Abe's sister. They settle in St. Louis.	1936-38 Bessie studies art at Washington University, School of Fine Arts.	1952 Grandson Ben Klein is born.
Abe Lowenhaupt moves to St. Louis and takes the Missouri Bar exam.	1940 Bessie and Abe take into their home twin thirteen-year-old boys, John and Walter Gusdorf, who are refugees from Germany.	Granddaughter Anna Lowenhaupt is born (later takes the name of Anna Tsing).
1910 On October 18, Bessie Cronbach and Abraham Lowenhaupt (b. 12-22-1878) marry in Mount Vernon. After a bridal tour to New Orleans, they settle in St. Louis.	Daughter Ruth Lowenhaupt marries Hyman Stolar.	1953 Grandson Robert Lowe is born.
1911 Their eldest child is born, Elizabeth Lowenhaupt.	1942 First grandchild is born, Haymar Stolar.	1954 Grandson Manuel Lowenhaupt is born (he is named after Bessie's father).
1913 Son Henry Lowenhaupt is born.	1944 Daughter Marian Lowenhaupt marries Albert Klein.	1954-59 Bessie takes up art studies again at Washington University, School of Fine Arts.
1915 Daughter Ruth Lowenhaupt is born.	1945 Granddaughter Elizabeth Stolar is born.	She becomes part of a group of eight women who study independently with Fred Conway. Members of the group include Jean Beasley, Francis Catlin, Virginia Davis, Tirzah Dunn, Beatrice Hoskins, Mary Potter Love, and Dorothy Pflager.
	1946 Son Henry Lowenhaupt marries Cecile Koven.	1958 Husband Abraham Lowenhaupt dies.
	1947 Grandson Charles Lowenhaupt is born.	Mrs. Francis Catlin gives Bessie her first exhibition at the Catlin home.
	1948 Grandson Andrew Klein is born.	April 25-May 8, Bessie has a one-man show at the Art Mart.



1959

Bessie begins to study portraiture with Paul Marquis.

1960

January 8-31, *Group Eight* exhibition is held at the City Art Museum. Bessie has 14 paintings in the show.

1962

February 6-24, Bessie has her first exhibition at the Martin Schweig Gallery.

October 28-November 10, *A Special Loan Exhibit of the Works of Mrs. Abraham Lowenhaupt* is held by the Fine Arts Committee of the Jewish Community Centers Association.

1963

November 24-December 8, an invitational exhibition of Bessie's paintings is held at Washington University's Bixby Gallery, part of a yearlong salute to the St. Louis Artists' Guild. The exhibition is comprised of 50 paintings borrowed from collectors.

?-December ?, Bessie participates in the exhibition *Art Guild Exhibit by Eight Women*.

1964

January 12-February 1, Bessie has an exhibition at the Martin Schweig Gallery.

February 9-22, the exhibition *Paintings and Watercolors by Group 8* is held at the Gallery Richelle in Clayton, Missouri. Group 8 Artists include: Jean Beasley, Francis Catlin, Virginia Davis, Tirzah Dunn, Beatrice Hoskins, Mary Potter Love, Bessie Lowenhaupt, Dorothy Pflager, and Fred Conway.

July 28-September 26, Bessie exhibits as a participant in *Summer Exhibition Seven Artists* at the Martin Schweig Gallery.

1965

January-February 5, Bessie has a show at Community School.

May 2-22, a joint exhibition called *Virginia Davis/Bessie Lowenhaupt* is held at the Martin Schweig Gallery.

November 21-December, *Group 8* exhibition is held at St. Louis Artists' Guild, 812 Union Blvd. Artists include: Bessie Lowenhaupt, Jean Beasley, Mary Love, Tirzah Dunn, Virginia Davis, Francis Catlin, Beatrice Hoskins, and Nancy Nooter.

1968

February 4-24, the exhibition *Recent Paintings Bessie Lowenhaupt* is held at the Martin Schweig Gallery.

September-October 6, Bessie participates in the exhibition *Works of Familiar Artists at Guild Invitational Show*.

On October 31, Bessie Lowenhaupt dies in her home at 5077 Westminister Place.

On November 1, Bessie is buried at Mount Sinai Cemetery.

1969

October 13-November 14, a memorial exhibition of 23 of Bessie's paintings is held at the John Burroughs Gallery.

1972

January 15-29, *Bessie C. Lowenhaupt Exhibition Paintings & Drawings*, a retrospective exhibition is held at the Martin Schweig Gallery.

1981

March 1-25, paintings by Bessie are included in an exhibition called *Artists Collect Artists* that is held at the Fontbonne Library Gallery.

1982

October 3-27, a retrospective exhibition, *Bessie C. Lowenhaupt: Paintings from St. Louis Collections*, is held at the Fontbonne Library Gallery.

## WORKS BY

### BESSIE CRONBACH LOWENHAUPT

Many of the object titles listed below are the titles given by Bessie Lowenhaupt. For those works lacking title documentation, descriptive titles are used.

## EARLY WORKS

*Neighbors Talking on the Street*, c. 1890s  
oil on canvas  
17 x 21 inches; 43.2 x 53.3 cm.  
Private Collection

*Sister*, c. 1898  
pencil on paper  
8 x 7 1/2 inches; 20.3 x 19.1 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Steve Montgomery

*Seated Sister*, c. 1898  
pencil on paper  
7 3/4 x 7 1/2 inches; 19.7 x 19.1 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Steve Montgomery

*Boy with Arm in Sling, Sticking Out His Tongue*, c. 1898  
pencil on paper  
7 1/2 x 7 1/4 inches; 19.1 x 18.4 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Steve Montgomery

*Girl Primping with Hand Mirror*, c. 1898  
pencil on paper  
7 1/2 x 7 1/4 inches; 19.1 x 18.4 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Steve Montgomery

*Baby in High Chair*, c. 1898  
pencil on paper  
7 3/4 x 7 1/2 inches; 19.7 x 19.1 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Steve Montgomery

*Sibling in Bed*, c. 1898  
pencil on paper  
7 1/4 x 7 1/2 inches; 18.4 x 19.1 cm.  
signed lower right: B. Cronbach  
Collection of Alice and Steve Montgomery



*Girl in Bathroom*, c. 1898  
pencil on paper  
7 <sup>3</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>4</sub> inches; 19.7 x 18.4 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Steve Montgomery

*Girl Reading*, c. 1898  
pencil on paper  
7 <sup>1</sup>/<sub>2</sub> x 7 <sup>1</sup>/<sub>4</sub> inches; 19.1 x 18.4 cm.  
signed lower right: Bessie Cronbach  
Collection of Alice and Steve Montgomery

*The New Piece*, c. 1898  
charcoal on cardboard  
19 x 12 <sup>1</sup>/<sub>2</sub> inches; 48.3 x 31.8 cm.  
title at lower right edge  
Private Collection

*The Duet*, c. 1898  
charcoal on cardboard  
verso: *Sketch for The Duet*, c. 1898  
charcoal on cardboard  
17 x 23 inches; 43.2 x 58.4 cm.  
Private Collection

*Two Women on a Hill*, c. 1905  
pencil and ink on cardboard  
verso: *Sensuous Woman*, c. 1905  
pencil, ink, and watercolor wash on cardboard  
17 <sup>1</sup>/<sub>2</sub> x 12 <sup>3</sup>/<sub>4</sub> inches; 44.4 x 32.4 cm.  
initials "BC" on lower right of recto  
Private Collection

*Geese Walking over a Hill*, c. 1905  
pen and ink on paper  
8 x 6 inches; 20.3 x 15.2 cm.  
title at lower right  
Private Collection

*Sketch of Playing Cards*, c. 1905  
charcoal on cardboard  
verso: *Sketch of a Couch in a Room*,  
c. 1905  
charcoal on cardboard  
16 x 17 inches; 40.6 x 43.2 cm.  
Private Collection

*The Exotic (A Rose and a Fan)*,  
c. 1910  
oil on canvas on paper on paper  
7 x 7 inches; 17.8 x 17.8 cm.  
Private Collection

Title page to *The Bride's Book*, c. 1910  
ink, watercolor, and graphite on board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

Page surround for *The Bride's Book*,  
c. 1910  
ink, watercolor, and graphite on board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

Scrapbook of 22 sketches for *The  
Bride's Book*, c. 1910  
pencil, ink, watercolor on board  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

*Betrothal*, 7 <sup>1</sup>/<sub>4</sub> x 6 inches; 18.4 x 15.2 cm.

*Betrothal Gifts*, 9 <sup>3</sup>/<sub>4</sub> x 7 inches; 24.8 x 17.8 cm.

*Betrothal Entertainments*, 8 <sup>1</sup>/<sub>2</sub> x 8 inches;  
21.6 x 20.3 cm.

*Wedding*, 8 <sup>3</sup>/<sub>4</sub> x 8 inches; 22.2 x 20.3 cm.

*Bridal Party*, 7 <sup>1</sup>/<sub>4</sub> x 6 inches; 18.4 x 15.2 cm.

*Wedding Guests*, 7 <sup>3</sup>/<sub>8</sub> x 6 inches; 18.7 x  
15.2 cm.

*Wedding Gifts*, 7 <sup>1</sup>/<sub>4</sub> x 6 <sup>1</sup>/<sub>2</sub> inches; 18.4 x  
16.5 cm.

*Decoration*, 6 <sup>1</sup>/<sub>2</sub> x 5 <sup>1</sup>/<sub>2</sub> inches; 16.5 x 14 cm.

*Invitation or Announcement*, 7 <sup>3</sup>/<sub>4</sub> x 5 <sup>1</sup>/<sub>4</sub> inch-  
es; 19.7 x 13.3 cm.

*Menu of Wedding Supper*, 7 <sup>1</sup>/<sub>4</sub> x 5 <sup>3</sup>/<sub>4</sub> inch-  
es; 18.4 x 14.6 cm.

*Trousseau*, 7 <sup>5</sup>/<sub>8</sub> x 5 <sup>1</sup>/<sub>2</sub> inches; 19.4 x 14 cm.

*Journey*, 7 <sup>5</sup>/<sub>8</sub> x 5 <sup>1</sup>/<sub>2</sub> inches; 19.4 x 14 cm.

*At Home*, 7 <sup>1</sup>/<sub>8</sub> x 6 <sup>1</sup>/<sub>2</sub> inches; 18.1 x 16.5 cm.

*Menu of 1st Dinner*, 8 x 5 <sup>5</sup>/<sub>8</sub> inches; 20.3 x  
14.3 cm.

*b*, 4 <sup>1</sup>/<sub>4</sub> x 4 <sup>3</sup>/<sub>4</sub> inches; 10.8 x 12.1 cm.

*c*, 6 <sup>3</sup>/<sub>4</sub> x 5 <sup>3</sup>/<sub>8</sub> inches; 17.1 x 13.6 cm.

*d*, 4 <sup>1</sup>/<sub>2</sub> x 5 <sup>5</sup>/<sub>16</sub> inches; 11.4 x 13.5 cm.

*e*, 4 <sup>1</sup>/<sub>2</sub> x 5 <sup>5</sup>/<sub>16</sub> inches; 11.4 x 13.5 cm.

*f*, 5 x 5 <sup>1</sup>/<sub>4</sub> inches; 12.7 x 13.3 cm.

*g*, 5 <sup>1</sup>/<sub>4</sub> x 5 <sup>5</sup>/<sub>16</sub> inches; 13.3 x 13.5 cm.

*h*, 4 x 4 <sup>3</sup>/<sub>4</sub> inches; 10.2 x 12.1 cm.

*i*, 4 <sup>1</sup>/<sub>2</sub> x 5 <sup>1</sup>/<sub>4</sub> inches; 11.4 x 13.3 cm.

*Woman in Rocking Chair*, c. 1910  
pencil on paper  
verso: *Sketch of a Woman*, c. 1910  
pencil on paper  
7 x 9 inches; 17.8 x 22.9 cm.  
Private Collection

*Chair and Bed*, c. 1910  
pencil and pen on paper  
verso: *Woman Seated on Sofa*, c. 1910  
pencil and pen on paper  
14 x 10 inches; 35.6 x 25.4 cm.  
Private Collection

*Family Pew*, c. 1910  
pencil and watercolor wash on paper  
7 <sup>3</sup>/<sub>4</sub> x 5 <sup>3</sup>/<sub>4</sub> inches; 19.7 x 14.6 cm.  
Private Collection

*Admiring the Baby*, c. 1910  
pen on paper  
verso: *Study for Admiring the Baby*,  
c. 1910  
pen on paper overlaid with blue pencil  
9 <sup>1</sup>/<sub>2</sub> x 5 inches; 24.1 x 12.7 cm.  
Private Collection

*July 4, 1910 Letter to Abe Lowenhaupt*  
red and blue ink on paper  
8 <sup>1</sup>/<sub>2</sub> x 11 inches; 21.6 x 27.9 cm.  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

*People Running*, c. 1910  
pencil on paper  
20 x 7 inches; 50.8 x 17.8 cm.  
signed: B. Cronbach  
Private Collection

*What Are Little Girls (and Boys) Made Of?*  
ink and colors on cardboard  
7 <sup>1</sup>/<sub>2</sub> x 15 <sup>1</sup>/<sub>2</sub> inches; 19 x 39.4 cm.  
Private Collection

*One Stitch in Nine Saves Time*  
pen on cardboard  
16 x 12 inches; 40.6 x 30.5 cm.  
Private Collection

*Girl with a Fancy Collar*  
oil on canvas board  
15 <sup>1</sup>/<sub>2</sub> x 12 inches; 39.4 x 30.5 cm.  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

*Lady in Green Dress*  
oil on panel  
12 x 11 inches; 30.5 x 27.9 cm.  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt



*Farm*, c. 1940s  
oil on panel  
25 1/4 x 9 1/2 inches; 64.1 x 24.1 cm.  
Collection of Cecile K. Lowenhaupt

## STUDIES AND SKETCHES

*Sketches of Antelope*  
pencil on paper  
5 1/2 x 8 1/2 inches; 14 x 21.6 cm.  
signed lower right  
Private Collection

*Antelope*  
pencil and pastel or watercolor on paper  
verso: *Deer* (or *Antelope*)  
pencil on paper  
5 1/2 x 8 1/2 inches; 14 x 21.6 cm.  
signed on recto: Lowenhaupt  
Private Collection

*Sketchbook*  
Aquabee from Art-Mart Inc.  
8 x 5 inches; 20.3 x 12.7 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketchbook*  
Weber's Sketch Diary  
9 x 6 inches; 22.9 x 15.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketchbook*  
Beverly Sketchbook  
10 x 8 inches; 25.4 x 20.3 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketchbook*  
Fav-o-rite Sketchbook  
12 x 9 inches; 30.5 x 22.9 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketchbook*  
bound with maroon cover  
12 x 10 inches; 30.5 x 25.4 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketchbook*  
black cover  
8 x 6 inches; 20.3 x 15.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketchbook*  
flowered cover  
8 x 6 inches; 20.3 x 15.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketchbook*  
Japanese with handmade paper  
8 x 6 inches; 20.3 x 15.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Sketches of Forest Park Bandstand*  
pencil on canvas paper  
verso: *Sketch of Forest Park Bandstand*  
pencil on canvas paper  
16 x 20 inches; 40.6 x 50.8 cm.  
Private Collection

## PORTRAITURE

*Portrait of Abe Lowenhaupt* (unfinished)  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Private Collection

*Self-Portrait*  
oil on canvas board  
19 x 14 inches; 48.3 x 35.6 cm.  
Private Collection

*Portrait of a Woman*  
oil on canvas  
24 x 16 inches; 61 x 40.6 cm.  
Private Collection

*Portrait of a Young Man in a White Shirt*  
oil on canvas board  
23 3/4 x 18 7/8 inches; 60.3 x 47.9 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Portrait of a Woman in Purple*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Portrait* (Paul Marquis?)  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Portrait of an Older Gentleman*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Portrait of a Young Man with a Beard*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Portrait of a Woman in a Red Jacket*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Portrait of a Woman on a Green Background*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Portrait of a Woman on a Yellow Background*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Woman in an Ocher Dress*  
oil on canvas  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Abstract Woman*  
oil on masonite  
verso: *Portrait of Chinese Man*  
oil on masonite  
24 x 16 inches; 61 x 40.6 cm.  
Collection of Peter Wallach



*Self-Portrait (B.C.L.)*, 1960  
oil on canvas  
15 <sup>3</sup>/<sub>4</sub> x 12 inches; 40 x 30.5 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Young Woman in Hat*  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
Private Collection

*Portrait of a Japanese Model*, c. 1963-64  
oil on canvas  
29 <sup>1</sup>/<sub>2</sub> x 23 <sup>1</sup>/<sub>2</sub> inches; 74.9 x 59.7 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Self-Portrait*, by 1965  
oil on canvas  
19 <sup>1</sup>/<sub>2</sub> x 15 <sup>1</sup>/<sub>2</sub> inches; 49.5 x 39.4 cm.  
signed lower right  
Collection of Morton and Mary Bearman

*Portrait*  
oil on canvas  
19 <sup>3</sup>/<sub>4</sub> x 15 <sup>1</sup>/<sub>2</sub> inches; 50.2 x 39.4 cm.  
signed lower right  
Collection of Morton and Mary Bearman

*Portrait Study*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

## EXPERIMENTATION

A painting cut into two pieces  
obviously the missing left side has been reused  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Still Life (Modern Abstract)*, by 1958  
oil on canvas  
23 x 17 inches; 58.4 x 43.2 cm.  
signed lower right  
Collection of Alice and Steve Montgomery

*Red Rectangles*  
oil on canvas  
28 x 24 inches; 71.1 x 61 cm.  
Private Collection

*Green Grass and Pigeon*  
oil on canvas  
24 x 24 inches; 61 x 61 cm.  
Collection of Mr. and Mrs. George Hoblitzelle

*Green Nuns (Nuns with Greenery)*,  
by 1959  
oil on canvas  
36 x 36 inches; 91.4 x 91.4 cm.  
Private Collection

*Lady in Purple*  
oil on canvas  
28 x 16 inches; 71.1 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Still Life with Bird's Wing (Pink Still Life)*,  
by 1960  
oil on canvas  
16 x 20 inches; 40.6 x 50.8 cm.  
signed lower right  
Private Collection

*Self-Portrait (Study of a Head)*, c. 1961-62  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
signed lower right  
Collection of Mr. and Mrs. Ernest W. Stix, Jr.

*The Song (Henry and Daughter at Piano)*, 1963  
oil on canvas  
40 x 40 inches; 101.6 x 101.6 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Studio Still Life: Palette on Newspaper*  
oil paint and newspaper on cardboard  
26 <sup>1</sup>/<sub>2</sub> x 30 inches; 67.3 x 76.2 cm.  
Private Collection

*Mother and Children*, c. 1967-68  
oil and collage on canvas  
24 x 24 inches; 61 x 61 cm.  
signed lower right  
Collection of Elizabeth P. Roth

## RELIGIOUS

*Moses Aided by Aaron and Hur at the Battle of Reph'idim*  
oil on canvas  
36 x 30 inches; 91.4 x 76.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Noah Sends Out a Dove*, by 1963  
oil on canvas  
37 x 43 <sup>1</sup>/<sub>2</sub> inches; 94 x 110.5 cm.  
Collection of Mr. and Mrs. C. Marvin Harwood

*Elijah Fed by Ravens*, by 1963  
oil on canvas  
40 x 40 inches; 101.6 x 101.6 cm.  
signed lower left  
Collection of John and Dora R. Gianoulakis

*Joseph Asks Concerning His Brothers*,  
by 1963  
oil on canvas  
20 <sup>3</sup>/<sub>4</sub> x 30 <sup>3</sup>/<sub>4</sub> inches; 52.7 x 78.1 cm.  
Collection of Rabbi Joseph Rosenbloom

## TRAVEL

*Irish Tree*, by 1963  
oil on canvas  
54 x 36 inches; 137.2 x 91.4 cm.  
Collection of Manuel and Patti Lowenhaupt

*Ship Swimming Pool*, c. 1963  
oil on canvas  
36 x 19 <sup>3</sup>/<sub>4</sub> inches; 91.4 x 50.2 cm.  
signed lower right  
Private Collection

*Unloading the Hold*  
oil on canvas  
24 x 18 inches; 61 x 45.7 cm.  
Collection of Mr. and Mrs. Walter Gusdorf

*Coca-Cola Vendor*, 1964  
oil on canvas board  
14 x 18 inches; 35.6 x 45.7 cm.  
signed lower right  
Private Collection



*Aboard Ship*, c. 1966  
oil on canvas  
28 1/2 x 21 3/4 inches; 72.4 x 55.2 cm.  
signed lower right  
Collection of Martin Schweig and Terrie Liberman

*Shipboard: Crane Operator*, c. 1967-68  
oil and pencil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
signed lower right  
Collection of Mrs. Helman C. Wasserman

*Cork Promenade*, c. 1967-68  
oil on canvas  
18 x 24 inches; 45.7 x 61 cm.  
signed lower right  
Collection of Jack and Barry Kayes

*Coffee on the Boat Deck*, c. 1967-68  
oil on canvas  
26 1/2 x 26 1/2 inches; 67.3 x 67.3 cm.  
signed lower right  
Collection of Mrs. Betsy Nimock

*Formal Gardens*, c. 1967-68  
oil on canvas  
24 x 18 inches; 61 x 45.7 cm.  
signed lower right  
Collection of Dr. Raymond Benoit

## MOTION

*Two Nuns*, by 1958  
oil on canvas  
28 x 28 inches; 71.1 x 71.1 cm.  
Private Collection

*Alice Lowenhaupt (Little Girl)*, by 1959  
oil on canvas  
12 x 11 7/8 inches; 30.5 x 30.2 cm.  
Collection of Cecile K. Lowenhaupt

*Two Nuns Walking*, 1961  
oil on canvas  
26 x 26 inches; 66 x 66 cm.  
(with original frame)  
signed lower right  
Collection of Leigh and Jerome Pratter

*Winter Sun*  
oil on canvas  
41 x 30 inches; 104.1 x 76.2 cm.  
signed lower right  
Private Collection

*Return from Market*, 1963  
oil on canvas  
21 x 17 inches; 53.3 x 43.2 cm.  
signed lower right  
Collection of Ruth Clarkson Costello

*Girl in Rain*, by 1963  
oil on masonite  
17 x 14 inches; 43.2 x 35.6 cm.  
signed lower right  
Collection of Mrs. Bernard Mellitz

*Boys with Forsythia*, c. 1963  
oil on canvas  
20 x 24 1/2 inches; 50.8 x 62.2 cm.  
Collection of Cecile K. Lowenhaupt

*Sunday Morning*, by 1964  
oil on canvas  
23 1/2 x 18 1/2 inches; 59.7 x 47 cm.  
signed lower right  
Collection of Sheila Stix

*Girl Crossing Street*, by 1964  
oil on canvas  
26 1/8 x 32 inches; 66.4 x 81.3 cm.  
Collection of Alice and Steve Montgomery

*A Lady Walking*  
oil on canvas board  
17 1/2 x 24 inches; 44.5 x 61 cm.  
signed lower right  
Collection of Miss Adelaide Cherbonnier

*Through a Child's Eye*  
oil on canvas board  
16 x 23 1/2 inches; 40.6 x 59.7 cm.  
signed lower right  
Collection of Mr. and Mrs. Robert L. Rosenheim

*Nuns at Dusk*, by 1965  
oil on canvas  
14 x 20 inches; 35.6 x 50.8 cm.  
signed lower right  
Collection of Alice and Steve Montgomery

*Two Walking Nuns*, 1965-66  
oil on canvas  
23 1/2 x 30 inches; 60 x 76.2 cm.  
signed lower right  
Collection of Jeanne and Lester Adelson

*Lake Avenue*, by 1966  
oil on canvas  
32 x 24 inches; 81.3 x 61 cm.  
signed lower left  
Collection of Mr. and Mrs. Frank P. Ferrario

*Walking Woman*, c. 1966  
oil on canvas board  
24 x 19 1/2 inches; 61 x 49.5 cm.  
signed lower right  
Collection of Dr. Raymond Benoit

*Man, Tree, Snow, Sidewalk*  
oil on canvas  
19 3/4 x 16 inches; 50.2 x 40.6 cm.  
Collection of Mr. and Mrs. George Hoblitzelle

*Children in the Snow*  
oil on canvas  
15 7/8 x 19 7/8 inches; 40.3 x 50.5 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Running Dog*  
oil on canvas  
9 x 12 inches; 22.9 x 30.5 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Running Figure*  
oil on canvas  
23 1/2 x 29 1/2 inches; 60 x 74.9 cm.  
signed lower right  
Collection of Rich and Mary Weinstock

*Watching and Riding*  
oil on canvas board  
12 x 14 inches; 30.5 x 35.6 cm.  
signed lower right  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Walking Woman and Back Fence*,  
c. 1967-68  
oil on canvas  
20 x 30 inches; 50.8 x 76.2 cm.  
Collection of R. Lee Funsten



*Buick Clock*, c. 1967-68  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Ellen with Top*, 1967-68  
oil on panel  
11 <sup>3</sup>/<sub>4</sub> x 12 <sup>1</sup>/<sub>4</sub> inches; 29.8 x 31.1 cm.  
signed lower right  
Collection of Mrs. Ethan A. H. Shepley, Jr.

*Park*, c. 1967-68  
oil on canvas  
36 x 44 <sup>1</sup>/<sub>4</sub> inches; 91.4 x 112.4 cm.  
signed lower right  
Collection of Gretchen Ackerman O'Neal

*The Walk*, c. 1968  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

## COMMONPLACE WORLD

*Bookplate* for Charles A. Lowenhaupt,  
c. 1956  
mechanical reproduction  
4 x 4 inches; 10.2 x 10.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Bird in the Snow (Bluebird)*, by 1958  
oil on canvas  
15 x 39 <sup>1</sup>/<sub>2</sub> inches; 38.1 x 100.3 cm.  
(with extra piece of canvas tacked on)  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Cat in the Grass*, by 1958  
oil on canvas board  
19 <sup>1</sup>/<sub>2</sub> x 23 inches; 49.5 x 58.4 cm.  
Collection of Trimble Hoblitzelle Stammell

*Abstract Family*  
oil on canvas  
19 <sup>1</sup>/<sub>2</sub> x 15 <sup>1</sup>/<sub>2</sub> inches; 49.5 x 39.4 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Figure at Desk with Daffodil*  
oil on plywood  
12 x 12 inches; 30.5 x 30.5 cm.  
Private Collection

*Chair and Cup (Brown Chair with Cup)*,  
by 1958  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
signed lower right  
Collection of Alice and Steve Montgomery

*Two Birds*, by 1959  
oil on canvas  
30 x 15 <sup>3</sup>/<sub>4</sub>; 76.2 x 40 cm.  
(a section of canvas has been attached  
to the bottom)  
Private Collection

*Boys Eating Oranges (Two Boys Eating  
Oranges)*, by 1959  
oil and pencil on canvas  
18 x 24 inches; 45.7 x 61 cm.  
signed lower right  
Collection of Mel and Joy Dunkleman

*Blue Figure*  
oil on canvas board  
23 <sup>1</sup>/<sub>2</sub> x 14 inches; 59.7 x 35.6 cm.  
signed lower right  
Collection of Mrs. Harry Rosenberg

*The Fitting*, c. 1960  
oil on canvas  
31 x 23 inches; 78.7 x 58.4 cm.  
signed lower right  
Collection of Pam White

*Bookplate* for Henry C. Lowenhaupt,  
c. 1960  
mechanical reproduction  
4 x 4 inches; 10.2 x 10.2 cm.  
Collection of Cecile K. Lowenhaupt

*Chair and Beds*, by 1960  
oil on canvas  
27 <sup>3</sup>/<sub>4</sub> x 25 <sup>1</sup>/<sub>5</sub> inches; 70.5 x 64 cm.  
Private Collection

*Aquarium*, c. 1961  
oil on canvas  
48 x 26 inches; 121.9 x 66 cm.  
signed lower right  
Private Collection

*Garbage Can*  
oil on canvas  
12 x 9 <sup>1</sup>/<sub>2</sub> inches; 30.5 x 24.1 cm.  
Collection of Alice and Steve Montgomery

*Garbage Can with Butterfly*, c. 1961  
oil and house paint on canvas  
27 <sup>1</sup>/<sub>4</sub> x 21 <sup>1</sup>/<sub>2</sub> inches; 69.2 x 54.6 cm.  
Private Collection

*Garbage Cans*, c. 1962  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
signed lower right  
Collection of Martin Schweig and Terrie Liberman

*Clothes Pole with Pigeons (Pigeons and  
Wires) (Telephone Pole with Pigeons)*,  
by 1962  
oil on canvas  
49 x 34 <sup>1</sup>/<sub>2</sub> inches; 124.5 x 87.6 cm.  
Collection of Alice and Steve Montgomery

*Winter Roofs (House with Birds)*,  
c. 1962  
oil and paper on canvas  
16 x 20 inches; 40.6 x 50.8 cm.  
signed lower right  
Private Collection

*Birds on a Balcony*  
oil on canvas board  
24 x 18 <sup>7</sup>/<sub>8</sub> inches; 61 x 47.9 cm.  
Collection of Eugene and Jutta Buder

*Bird on Windowsill*  
oil on canvas  
17 <sup>1</sup>/<sub>2</sub> x 8 <sup>1</sup>/<sub>2</sub> inches; 44.4 x 21.6 cm.  
signed lower left  
Collection of Eugene and Jutta Buder

*Bird on a Porch Rail*  
oil on canvas  
24 x 18 inches; 61 x 45.7 cm.  
Collection of Quinta Scott

*Bird on a Roof*  
oil on canvas  
34 x 25 inches; 86.4 x 63.5 cm.  
signed lower right  
Collection of Dr. Edward R. Shapiro and  
Dr. Donna Elmerdorf



*Rooftops (Roofs)*, 1962  
oil on canvas  
36 x 23 1/2 inches; 91.4 x 60 cm.  
signed lower right  
Collection of Mrs. Helman C. Wasserman

*Sparrows (Sparrows and Puddle)*,  
c. 1961-62  
oil on canvas  
20 x 24 inches; 50.8 x 61 cm.  
signed lower right  
Collection of Mr. and Mrs. Nicholas  
Scharff II

*Bird Bath*, c. 1962  
oil on canvas  
28 x 24 inches; 71.1 x 61 cm.  
signed lower right  
Private Collection

*Boy with Bird*, by 1962  
oil on canvas  
24 x 16 inches; 61 x 40.6 cm.  
Collection of David Millstone

*Abstracted Figure with Red Lips*  
oil on cardboard  
dimensions unavailable  
Private Collection

*Straubs*, c. 1962  
oil on canvas  
18 x 22 inches; 45.7 x 55.9 cm.  
signed lower right  
Collection of Herbert Schiele, Jr., M.D.

*Figure in Studio*, 1962  
oil on canvas  
31 x 24 inches; 78.7 x 61 cm.  
signed lower right  
Collection of Mr. and Mrs. Adam Aronson

*Woman with Red Sleeve*, by 1963  
oil on canvas board  
26 1/2 x 14 inches; 67.3 x 35.6 cm.  
signed lower right  
Collection of Mel and Joy Dunkleman

*Mother and Child*, by 1963  
oil on canvas board  
23 1/2 x 19 inches; 59.7 x 48.3 cm.  
signed lower right  
Collection of Jean B. Read

*Portrait of the Basement*  
oil on canvas  
39 1/2 x 44 inches; 100.3 x 111.8 cm.  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

*The Basement Studio*  
oil on canvas board  
15 3/4 x 12 inches; 40 x 30.5 cm.  
signed lower right  
Private Collection

*The Basement Studio: Red Fruit on  
White Platter*  
oil on canvas board  
20 x 24 inches; 50.8 x 61 cm.  
Private Collection

*Study*, by 1963  
oil on canvas board  
23 x 19 inches; 58.4 x 48.3 cm.  
signed lower right  
Collection of Mr. and Mrs. J. Bernard  
Seelig

*Cup on Table*  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
Private Collection

*Table and Cup*, by 1963  
oil on canvas  
24 x 16 3/4 inches; 61 x 42.5 cm.  
Collection of Morton and Mary Bearman

*At and On the Table*  
oil on canvas board  
13 x 19 inches; 33 x 48.3 cm.  
signed lower right  
Collection of Ben Senturia, Jr.

*Girl in Sunflowers*, by 1963  
oil on canvas  
37 x 25 inches; 94 x 63.5 cm.  
signed lower right  
The Saint Louis Art Museum E8918.22  
Bequest of Helen Baer

*Scissors*, by 1963  
oil on canvas  
34 x 22 inches; 86.4 x 55.9 cm.  
Collection of David Millstone

*Chair and Birdcage*, by 1963  
oil on canvas  
29 7/8 x 18 inches; 75.9 x 45.7 cm.  
The Saint Louis Art Museum 167:1993  
Bequest of Helen K. Baer

*Garbage Cans and Sparrows*  
oil with sand on canvas  
12 x 16 inches; 30.5 x 40.6 cm.  
signed lower right  
Collection of Rich and Mary Weinstock

*Pigeons in Alley*, by 1963  
oil on canvas  
29 x 24 inches; 73.7 x 61 cm.  
signed lower right  
Collection of Mrs. Bernard Mellitz

*Starling (Bird on Porch)*, by 1963  
oil on canvas  
15 x 15 inches; 38.1 x 38.1 cm.  
Collection of Mrs. Candy Lee

*Park Benches*, c. 1963  
oil on panel  
11 3/4 x 18 1/8 inches; 29.8 x 46 cm.  
Collection of Michael and Ellen Lowenstein

*Park Bench*, by 1963  
oil on canvas  
21 x 31 inches; 53.3 x 78.7 cm.  
signed lower right  
Private Collection

*Drinking Fountain*, by 1963  
oil on canvas  
23 1/2 x 15 1/2 inches; 60 x 39.4 cm.  
signed lower right  
Collection of Mr. and Mrs. Alvin M. Extein

*Winter Tree (Three Crows)*, by 1963  
oil on canvas  
24 x 18 inches; 61 x 45.7 cm.  
signed lower right  
Private Collection

*Young Tree*, by 1963  
oil on canvas  
25 1/2 x 17 1/2 inches; 64.8 x 44.5 cm.  
signed lower right  
Collection of Group Nine



*Rooftops*  
oil on canvas  
23 1/2 x 35 inches; 60 x 88.9 cm.  
signed lower right  
Collection of Mrs. Bernard Mellitz

*Birds by Backyard Tree with Garage,*  
by 1963  
oil on canvas  
31 x 31 inches; 78.7 x 78.7 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*A Parking Lot,* by 1963  
oil on masonite  
23 1/2 x 14 1/2 inches; 59.7 x 36.8 cm.  
signed lower right  
Collection of Dr. and Mrs. Michael A. Soloman

*Cityscape,* c. 1963  
oil on canvas  
30 x 15 inches; 76.2 x 38.1 cm.  
signed lower right  
Private Collection

*Two Silhouettes on Ocher Background*  
(*Two Nuns*)  
oil on canvas  
19 x 15 1/2 inches; 48.3 x 39.4 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Three Nuns,* by 1963  
oil on canvas  
24 1/2 x 49 1/2 inches; 62.2 x 125.7 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*A Yellow Church*  
oil on canvas  
10 x 8 inches; 25.4 x 20.3 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Mother and Children*  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Garage*  
oil on canvas  
28 x 28 inches; 71.1 x 71.1 cm.  
signed lower right  
Collection of Morton and Mary Bearman

*Winter,* 1963  
oil on canvas board  
29 1/2 x 20 1/4 inches; 74.9 x 51.4 cm.  
signed lower right  
Collection of Mr. and Mrs. Frank P. Ferrario

*Scaffolding,* c. 1963  
oil on canvas board, nailed to plywood  
29 3/4 x 24 inches; 75.6 x 61 cm.  
signed lower left  
Collection of Mr. and Mrs. Ernest W. Stix, Jr.

*The Roofer,* by 1963  
oil on canvas  
26 x 26 inches; 66 x 66 cm.  
Collection of Laurie Weinstock

*Feeding Geese,* c. 1962-63  
oil on canvas  
20 x 24 inches; 50.8 x 61 cm.  
signed lower right  
Collection of Morton and Mary Bearman

*Children and Geese*  
oil on canvas  
11 3/4 x 12 inches; 29.9 x 30.5 cm.  
Collection of Cecile K. Lowenhaupt

*Feeding Geese in Park,* c. 1964-65  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
signed lower right  
Collection of Mr. and Mrs. Quintus L. Drennan, Jr.

*Parents and Child,* by 1964  
oil on canvas  
16 x 20 inches; 40.6 x 50.8 cm.  
signed lower right  
Collection of Alice and Steve Montgomery

*Geraniums,* by 1964  
oil on canvas  
24 x 15 inches; 61 x 38.1 cm.  
signed lower right  
Collection of Mr. and Mrs. Leo A. Drey

*Geraniums on Tea Cart on Porch*  
oil on canvas  
about 24 x 18 inches; 61 x 45.7 cm.  
Collection of Mr. and Mrs. Peter Sanburn

*Across the Fields,* by 1964  
oil on canvas board  
24 x 17 3/4 inches; 61 x 45.1 cm.  
signed lower right  
Collection of Mrs. Benjamin Roth

*Conservation Trees,* by 1965  
oil on canvas  
20 x 30 inches; 50.8 x 76.2 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Gathered Pears,* by 1965  
oil on canvas board  
24 x 18 inches; 61 x 45.7 cm.  
signed lower right  
Private Collection

*Tea Cart,* c. 1965  
oil on canvas  
36 x 24 inches; 91.4 x 61 cm.  
Collection of Mrs. Albert Blanke

*Bird in Backyard with Fence and Child's Toys*  
oil on canvas  
20 x 16 inches; 50.8 x 40.6 cm.  
signed lower right  
Collection of Martin Schweig and Terrie Liberman

*Man in Alley,* c. 1965  
oil on canvas  
24 x 16 inches; 61 x 40.6 cm.  
signed lower right  
Collection of Richard and Molly Strassner

*Rooftops and Window*  
oil on canvas  
24 x 30 1/4 inches; 61 x 76.8 cm.  
Collection of Johnnie Bullock

*Snake in the Park,* 1965  
oil on canvas  
15 3/4 x 18 1/2 inches; 40 x 47 cm.  
signed lower right  
Collection of Ky T. Lowenhaupt, Ph.D.



*Cat Outside in the Yard*  
oil on canvas  
20 x 16 inches; 50.8 x 40.6 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Green Lady*, c. 1966  
oil on canvas  
16 x 20 inches; 40.6 x 50.8 cm.  
signed lower right  
Collection of Mr. and Mrs. Frank T. Schleicher

*Rooftops*  
oil on canvas board  
18 x 18 inches; 45.7 x 45.7 cm.  
signed lower right  
Collection of Leigh and Jerome Pratter

*Roof Top*, c. 1966  
oil on canvas  
34 x 34 inches; 86.4 x 86.4 cm.  
signed lower right  
Collection of Mrs. Charles King

*Room through a Mirror*  
oil on canvas  
23 <sup>3</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>4</sub> inches; 60.3 x 46.3 cm.  
Collection of John and Esther Wasserman

*Wash Basin*, c. 1967  
oil on canvas  
15 <sup>1</sup>/<sub>4</sub> x 12 <sup>1</sup>/<sub>4</sub> inches; 38.7 x 31.1 cm.  
Collection of John Friedman

*Lily Pad*, c. 1967  
oil on canvas  
13 <sup>1</sup>/<sub>2</sub> x 28 inches; 34.3 x 71.1 cm.  
signed lower right  
Collection of Morton and Mary Bearman

*Rooftops and Tree*, c. 1967  
oil on canvas board  
20 x 18 inches; 50.8 x 45.7 cm.  
signed lower right  
Collection of Jack and Barry Kayes

*Trees and Sun*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Private Collection

*Tree in Winter*  
oil on canvas board  
24 x 18 inches; 61 x 45.7 cm.  
Collection of Charles Walcott Freeman

*Late Winter*, c. 1967  
oil on canvas board  
27 <sup>1</sup>/<sub>2</sub> x 17 inches; 69.8 x 43.2 cm.  
signed lower right  
Collection of Mrs. Lilly Ann Abrams

*Gate*, c. 1967  
oil on plasterboard  
18 <sup>1</sup>/<sub>2</sub> x 15 <sup>1</sup>/<sub>4</sub> inches; 47 x 38.7 cm.  
Collection of Edward S. Funsten, Jr.

*Mailbox*, c. 1967-68  
oil on canvas  
27 <sup>1</sup>/<sub>2</sub> x 33 <sup>3</sup>/<sub>4</sub> inches; 69.8 x 85.7 cm.  
signed lower right  
Collection of Edward S. Funsten, Jr.

*The Target*, 1967-68  
oil on canvas  
26 x 26 inches; 66 x 66 cm.  
signed lower right  
Collection of John L. Hamilton

*Bird Feeder*, c. 1967-68  
oil on canvas board  
22 x 22 <sup>1</sup>/<sub>2</sub> inches; 55.9 x 57.2 cm.  
signed lower right  
Collection of Mrs. Joseph Pulitzer, Jr.

*Bird and Fence*, c. 1967-68  
oil on canvas  
12 x 12 inches; 30.5 x 30.5 cm.  
signed lower right  
Collection of Morton and Mary Bearman

*Reflection and Tree*, c. 1967-68  
oil on canvas board  
42 x 17 inches; 106.7 x 43.2 cm.  
Collection of Betty Funsten Oliver  
McCarthy

*Roof Top and Pole*, c. 1967-68  
oil on canvas board  
26 <sup>1</sup>/<sub>2</sub> x 25 inches; 67.3 x 63.5 cm.  
signed lower right  
Collection of Betty Funsten Oliver  
McCarthy

*Rooftops*, c. 1967-68  
oil on canvas  
26 x 32 inches; 66 x 81.3 cm.  
signed lower right  
Collection of R. Lee Funsten

*Backyard*, c. 1967-68  
oil on canvas board  
26 x 24 inches; 66 x 61 cm.  
signed lower right  
Collection of Betty Funsten Oliver  
McCarthy

*Building (House)*  
oil on canvas  
18 x 14 inches; 45.7 x 35.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Backyard Scene with Birds*, 1967-68  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
signed lower right  
Collection of Mr. and Mrs. William W. Sant

*Wasserman Baby (Nursemaid Feeding Young Child)*, c. 1967-68  
oil on canvas board  
10 <sup>1</sup>/<sub>4</sub> x 11 <sup>3</sup>/<sub>4</sub> inches; 26 x 29.8 cm.  
Collection of Elizabeth J. Fitz-Gerald

*Street Crossing #1*, c. 1967-68  
oil on canvas  
40 x 30 inches; 101.6 x 76.2 cm.  
Collection of R. Lee Funsten

*Street Crossing #2 (Big Sister)*, c. 1967-68  
oil on panel  
12 x 12 inches; 30.5 x 30.5 cm.  
signed lower right  
Collection of Dr. and Mrs. Carlo Sonnino

*Beauty Parlor*, c. 1967-68  
oil on canvas  
46 x 29 <sup>3</sup>/<sub>4</sub> inches; 116.8 x 75.6 cm.  
signed lower right  
Collection of Mr. and Mrs. Gerald W. Mefferd



## ST. LOUIS SCENES

*Hill in Forest Park*, c. 1963  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
signed lower right  
Collection of Eugene and Jutta Buder

*Lake in Forest Park*, by 1963  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
Collection of Anna Tsing Lowenhaupt, Ph.D.

*Jefferson Memorial Drinking Fountain*,  
by 1965  
oil on canvas board  
15 <sup>3</sup>/<sub>4</sub> x 15 <sup>1</sup>/<sub>2</sub> inches; 40 x 39.4 cm.  
signed lower right  
Estate of Frances C. Chapman

*Bandstand, Winter, Forest Park*, c. 1966  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
Collection of Miss Martha O'Neil

*The Front of The Saint Louis Art Museum*,  
1966  
oil on canvas  
19 x 15 inches; 48.3 x 38.1 cm.  
signed lower right  
Collection of Ky T. Lowenhaupt, Ph.D.

*St. Louis Arch*, c. 1966  
oil on canvas  
21 <sup>1</sup>/<sub>2</sub> x 34 inches; 54.6 x 86.4 cm.  
signed lower right  
Collection of Mrs. Claire Keeler

*City House*, c. 1967-68  
oil on canvas  
20 x 24 inches; 50.8 x 61 cm.  
signed lower right  
Collection of Edward S. Funsten, Jr.

## STILLNESS

*Seated Figure with Cat*, by 1958  
oil on canvas  
23 x 12 <sup>7</sup>/<sub>8</sub> inches; 58.4 x 32.7 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Woman with a Cat*  
oil on canvas  
30 x 16 inches; 76.2 x 40.6 cm.  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

*Girl Seated on Sofa*, by 1959  
oil on canvas  
30 x 30 inches; 76.2 x 76.2 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Reading (Summer Cottage)*, by 1963  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
signed lower right  
Collection of Manuel and Patti Lowenhaupt

*Man in Park*, by 1963  
oil on canvas board  
8 x 15 <sup>1</sup>/<sub>2</sub> inches; 20.3 x 39.4 cm.  
signed upper right  
Collection of Mr. and Mrs. Nicholas V.  
Franchot III

*Bench by the Lake (Two Women by a  
Pond)*, by 1963  
oil on canvas  
24 x 30 inches; 61 x 76.2 cm.  
signed lower right  
The Saint Louis Art Museum 45:1972  
Gift of Mr. and Mrs. Henry C. Lowenhaupt

*Doctor's Waiting Room*  
oil on canvas board  
23 <sup>3</sup>/<sub>4</sub> x 18 inches; 60.3 x 45.7 cm.  
Private Collection

*Doctor's Waiting Room*  
oil on canvas  
30 x 20 inches; 76.2 x 50.8 cm.  
Collection of Martin Schweig and Terrie  
Lieberman

*Doctor's Office*, c. 1965  
oil on canvas board  
24 x 17 <sup>3</sup>/<sub>4</sub> inches; 61 x 45.1 cm.  
signed lower right  
Collection of Mrs. Norman Drey

*Doctor's Waiting Room*, c. 1965  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Mr. W.W. Gaus

*Wild Rabbit*, 1965  
oil on canvas  
16 x 20 inches; 40.6 x 50.8 cm.  
signed lower right  
Collection of Anna Tsing Lowenhaupt,  
Ph.D.

*Doctor's Waiting Room*, c. 1966-67  
oil on canvas board  
16 x 16 inches; 40.6 x 40.6 cm.  
signed lower left  
Collection of Clinton and Sally Philips

*Two Figures on a Park Bench*  
oil on canvas  
12 x 12 inches; 30.5 x 30.5 cm.  
signed lower right  
Collection of Morton and Mary Bearman

*Man on a Bench*, c. 1967-68  
oil on canvas  
12 x 12 inches; 30.5 x 30.5 cm.  
signed lower right  
Collection of Mr. and Mrs. Charles A.  
Lowenhaupt

*Doctor's Office*, c. 1967-68  
oil on canvas  
24 x 20 inches; 61 x 50.8 cm.  
signed lower right  
Collection of Elizabeth P. Roth

*Seated Girl (Waiting Room)*, c. 1967-68  
oil on canvas board  
24 x 18 inches; 61 x 45.7 cm.  
Collection of Barbara and Ralph  
Lowenbaum

*Doctor's Office*  
oil on canvas  
18 x 23 <sup>1</sup>/<sub>2</sub> inches; 45.7 x 59.7 cm.  
signed lower right  
Collection of Edward S. Funsten, Jr.

*Interlude*, c. 1967-68  
oil on canvas  
36 x 28 inches; 91.4 x 71.1 cm.  
signed lower right  
Collection of Mary T. Hall



*Resting Women*, c. 1967-68  
oil on canvas  
25 x 24 <sup>3</sup>/<sub>4</sub> inches; 63.5 x 62.9 cm.  
signed lower right  
Collection of Elizabeth J. Fitz-Gerald

*Bus Shelter*, c. 1967-68  
oil on canvas  
20 x 28 inches; 50.8 x 71.1 cm.  
signed lower right  
Collection of Mel and Joy Dunkleman

## STILL LIFE

*Still Life*  
oil on canvas  
12 x 10 <sup>1</sup>/<sub>2</sub> inches; 30.5 x 26.7 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Blue Bowl with Fruit*  
oil on canvas  
12 x 9 inches; 30.5 x 22.9 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Abstract Still Life with Bottle*  
oil on canvas  
16 x 11 <sup>1</sup>/<sub>2</sub> inches; 40.6 x 29.2 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Still Life with a Music Stand*  
oil on canvas  
18 x 24 inches; 45.7 x 61 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Still Life with Pot*  
oil on canvas  
21 x 16 <sup>1</sup>/<sub>2</sub> inches; 53.3 x 41.9 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Abstract Still Life*  
oil on canvas  
18 x 14 inches; 45.7 x 35.6 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Tabletop*  
oil on canvas  
15 x 18 <sup>1</sup>/<sub>2</sub> inches; 38.1 x 47 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Still Life with a Bottle*  
oil on canvas  
17 x 13 inches; 43.2 x 33 cm.  
Collection of Mr. and Mrs. Charles A. Lowenhaupt

*Still Life: Objects in Bowl*  
oil on canvas board  
15 x 11 <sup>1</sup>/<sub>2</sub> inches; 38.1 x 29.2 cm.  
Private Collection

*Stool and Lemon (Lemon)*, by 1958  
oil on canvas with newspaper under paint  
30 x 14 <sup>1</sup>/<sub>2</sub> inches; 76.2 x 36.8 cm.  
initials lower right: B.C.L.  
Collection of Cecile K. Lowenhaupt

*Bird and Dish (Bird and Bowl)*, by 1958  
oil on canvas  
22 x 21 <sup>1</sup>/<sub>2</sub> inches; 55.9 x 54.6 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Still Life with Blue Plate (Still Life with Plate)*, 1958  
oil on canvas  
22 x 14 inches; 55.9 x 35.6 cm.  
Private Collection

*Carnations*  
oil on canvas board  
20 x 16 inches; 50.8 x 40.6 cm.  
Collection of Leigh and Jerome Pratter

*Still Life*  
oil on canvas board  
16 x 12 inches; 40.6 x 30.5 cm.  
Collection of Mrs. Candy Lee

*Study*  
oil on masonite  
15 <sup>3</sup>/<sub>4</sub> x 12 inches; 40 x 30.5 cm.  
Collection of Mr. and Mrs. George Hoblitzelle

*Still Life*  
oil on canvas board  
24 x 18 inches; 61 x 45.7 cm.  
signed lower right  
Private Collection

*Still Life—Basket of Oranges*  
oil on canvas board  
12 <sup>1</sup>/<sub>2</sub> x 11 <sup>1</sup>/<sub>2</sub> inches; 31.8 x 29.2 cm.  
Collection of Susan and David Mesker

*Still Life with Salt Shaker*, by 1959  
oil on canvas  
12 x 16 inches; 30.5 x 40.6 cm.  
Private Collection

*Daffodil*, by 1960  
oil on plywood  
16 x 16 inches; 40.6 x 40.6 cm.  
Private Collection

*Still Life with Jug of Flowers*, c. 1960  
oil on canvas board  
15 <sup>1</sup>/<sub>4</sub> x 12 <sup>1</sup>/<sub>2</sub> inches; 38.7 x 31.8 cm.  
Private Collection

*Still Life with White Flowers*, 1961-62  
oil on canvas  
26 x 24 <sup>1</sup>/<sub>4</sub> inches; 66 x 61.6 cm.  
signed lower right  
Collection of Mr. and Mrs. Eric P. Newman

*Still Life with Bottle and Fruit*, by 1961  
oil on canvas  
19 <sup>3</sup>/<sub>4</sub> x 16 inches; 50.2 x 40.6 cm.  
Private Collection

*Still Life with Plums*, c. 1961-62  
oil on canvas  
29 <sup>1</sup>/<sub>2</sub> x 38 inches; 74.9 x 96.5 cm.  
signed lower right  
Collection of Mr. and Mrs. Ernest W. Stix, Jr.

*Still Life with Fruits and Flowers*  
oil on canvas  
17 <sup>1</sup>/<sub>2</sub> x 23 <sup>1</sup>/<sub>2</sub> inches; 44.5 x 60 cm.  
Collection of Morton and Mary Bearman

*Still Life: Small Apple*, c. 1961-62  
oil on canvas  
24 x 18 inches; 61 x 45.7 cm.  
signed lower left  
Collection of Dr. and Mrs. Carlo Sonnino



*Still Life with Green Apples*, by 1962  
oil on canvas  
28 x 20 inches; 71.1 x 50.8 cm.  
signed lower right  
Private Collection

*Pussy Willow (Pussy Willow in a Glass)*,  
by 1962  
oil on canvas  
29 1/2 x 30 inches; 74.9 x 76.2 cm.  
Private Collection

*Still Life with Chair and Roses (Table and  
Cup)*, by 1963  
oil on canvas  
22 1/2 x 27 1/2 inches; 57.2 x 69.9 cm.  
Collection of Alice and Steve Montgomery

*Pieces of Wood*, by 1963  
oil on canvas  
16 x 17 inches; 40.6 x 43.2 cm.  
Collection of Alice and Steve Montgomery

*Daffodil*  
oil on canvas  
37 x 18 inches; 94 x 45.7 cm.  
signed lower right  
Collection of Alice Senturia

*Still Life with Flower Pot*  
oil on canvas  
14 x 20 inches; 35.6 x 50.8 cm.  
Private Collection

*Potted Flowering Plant*  
oil on canvas  
26 x 16 inches; 66 x 40.6 cm.  
Private Collection

*Daffodils*, by 1963  
oil on canvas  
29 1/2 x 30 inches; 74.9 x 76.2 cm.  
signed lower right  
Private Collection

*Bottles*, by 1963  
oil and pencil on canvas  
18 x 24 inches; 45.7 x 61 cm.  
signed lower right  
Collection of Mr. and Mrs. Jerome  
Rubenstein

*Blue Vase (Flower)*, by 1965  
oil on canvas  
12 x 12 inches; 30.5 x 30.5 cm.  
Estate of Frances C. Chapman

*Teacups (Gossips)*  
oil on canvas  
12 x 12 inches; 30.5 x 30.5 cm.  
Collection of Sheila Stix

*Geranium and Lemon on Easel*  
oil on canvas  
23 7/8 x 18 inches; 60.6 x 45.7 cm.  
signed lower right  
Collection of Cecile K. Lowenhaupt

*Family Outing*, c. 1966  
from the *Medicine Bottle* series  
oil on canvas board  
14 x 18 inches; 35.6 x 45.7 cm.  
signed lower right  
Collection of Evarts Graham

*White Still Life*, c. 1967  
oil on canvas  
20 x 20 inches; 50.8 x 50.8 cm.  
signed lower right  
Collection of R. Lee Funsten

*Green Vase*, c. 1967  
oil on canvas board  
about 12 x 15 inches; 30.5 x 38.1 cm.  
Collection of Edward S. Funsten, Jr.

*Tabletop with Lemons*, c. 1967-68  
oil on canvas  
20 x 24 inches; 50.8 x 61 cm.  
signed lower right  
Collection of Jane Jacobs

*Medicine Bottle Figure*, c. 1967-68  
from the *Medicine Bottle* series  
oil on cardboard  
16 x 10 1/2 inches; 40.6 x 26.7 cm.  
initials lower left: B.C.L.  
Collection of Cecile K. Lowenhaupt

*In the Botanical Garden*, c. 1967-68  
from the *Medicine Bottle* series  
oil on canvaslike cloth mounted on  
cardboard  
15 3/4 x 10 3/8 inches; 40 x 26.3 cm.  
signed lower left  
Collection of Mr. and Mrs. Quintus L.  
Drennan, Jr.

*Twins*, c. 1967-68  
from the *Medicine Bottle* series  
oil on canvaslike cloth  
16 3/4 x 10 3/4 inches; 42.5 x 27.3 cm.  
Collection of Mr. and Dr. Benjamin  
Uchitelle

*Mother and Child*, 1967-68  
from the *Medicine Bottle* series  
oil on canvaslike cloth  
16 1/8 x 10 1/2 inches; 40.9 x 26.7 cm.  
signed lower left  
Collection of Mrs. Ethan A.H. Shepley, Jr.

*The Whisperer*, c. 1967-68  
from the *Medicine Bottle* series  
oil on canvaslike cloth mounted on  
cardboard  
10 1/2 x 16 inches; 26.7 x 40.6 cm.  
signed lower left with title painted faintly  
in lower right  
Collection of Mr. and Mrs. Frank  
Pollnow, Jr.

## UNLOCATED PAINTINGS

*The Bridge*

*Going to Church*  
(from the *Medicine Bottle* series)

*At the Art Museum*

*A Bench at the Art Museum*

*Man Reading Paper*

*Seated Figure*, c. 1950s  
oil on canvas  
20 x 27 inches; 50.8 x 68.6 cm.

*Girl on a Gray Background*  
(according to records kept by the Martin  
Schweig Gallery, this work was for sale)

*Bird on Windowsill*  
(from a list kept by the Martin Schweig  
Gallery of Bessie Lowenhaupt owners)

*Girl with Green Tie*  
(from a list compiled by Bessie  
Lowenhaupt of her work)



*Little Flowers*

*[?] Elevator at Silex*

(according to Bessie Lowenhaupt's records, this work was owned by V. Golschmann)

*Table and Cup*

(according to BCL's records, this work was owned by V. Golschmann)

*Father and Child*

(according to BCL's records, this work was owned by V. Golschmann)

*Table with Knife*

(according to BCL's records, this work was owned by V. Golschmann)

*Glass and Lemon*

*Autumn Flowers*

*Flight*

*Family Outing*

*A Still Life*

*Lady with Umbrella*

*Still Life*

*Little Boy*

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Jacket illustration:

**Reading (Summer Cottage)**, by 1963

oil on canvas

24 x 30 inches; 61 x 76.2 cm.

Collection of Manuel and Patti Lowenhaupt

120 pages

82 color plates

The Saint Louis Art Museum

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